

FOR
WOMEN OF
STYLE
AND
SUBSTANCE

MORE

SEPTEMBER
2015

VOL. 18
NO. 7

**WHAT
TO WEAR AT
30, 40, 50**
YOUR YES, NO,
MAYBE, NEVER
GUIDE

**SMART IS
THE NEW
BEAUTIFUL**
YOU MAY
REJOICE
NOW

**OFF-THE-
GRID
GETAWAYS**
LUXE!
SPIDER-
FREE!

**DO LESS,
LOOK BETTER
BEAUTY**
THE
EMPOWERING
NEW WAY
TO AGE

**FINDING
STRENGTH IN
RESILIENCE**
"I DIDN'T
KNOW I HAD
IT IN ME"

LAKE BELL
THE INDIE STAR WHO IS
DISRUPTING HOLLYWOOD'S
ATTITUDES TOWARD
WOMEN



TEMPLE ST CLAIR



THE NOMAD COLLECTION





GIORGIO ARMANI

#SaySi





STUART WEITZMAN

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By Lisa Miller

Cover photo: David Slijper. Hair: Johnny Wright; makeup: Carl Ray. Donna Karan New York georgette dress; Bergdorf Goodman. Hirotaka 10k yellow-gold earring with black diamond and pearl; hiro-taka.com.

To get Bell’s look, try Lancôme Miracle Cushion Liquid Cushion Compact, Drama Liqui-Pencil in Pluie, Color Design Eye Shadow in Mochaccino, Blush Subtil in Shimmer Mocha Havana and Shine Lover Lipstick in Amuse-Bouche. Page 7, top left: Tyler Alexandra pony-hair bag; tyleralexandra.com.

Have an opinion on this issue? We’d love to hear from you. Go to more.com/september-2015-survey to tell us what you think.



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VIDEO: A DAY WITH LAKE BELL

OUR COVER STAR has created a new short film just for you, aptly titled *More Time*. The scenario: Bell invites us along as she moves through the day, playing each of her many real-life roles, including actress, director, wife, mother and entrepreneur (she owns the production company More Films). You can watch it at more.com/ADayWithLake; for more on Bell, turn to page 70.

YOU'LL LOVE *MORE'S* INSTAGRAM If you aren't following our feed, you're missing out. Our posts include sneak previews of upcoming issues, behind-the-scenes footage from photo shoots and events, tours through our fashion and beauty closets, and much more. So what are you waiting for? You'll find us at [@MoreMag](https://www.instagram.com/MoreMag).

WOMEN AT WORK

A CONVERSATION WITH ANNE-MARIE SLAUGHTER

YOU AND YOUR FRIENDS have debated her 2012 firestorm of an *Atlantic* essay, "Why Women Still Can't Have It All." Now you can meet Anne-Marie Slaughter and hear about her new book, *Unfinished Business: Women, Men, Work, Family*. On October 21, join us for cocktails and a Q&A with Slaughter at the Random House headquarters in New York City. She'll talk about the book—her vision of how to achieve true equality between men and women—and then we'll turn the floor over to you. Your \$50 ticket buys you plenty of time to meet Slaughter and other attendees, as well as a gift bag and a signed copy of the book. Get tickets at more.com/BigIdeas. For more on *Unfinished Business*, see page 56.

Contributor

IF LISA MILLER'S career tells us one thing, it's that she isn't afraid of hot-button issues. As a magazine writer and editor, Miller has been drawn to delicate subjects such as race, religion and gun control; her 2013 report on the controversial distribution of donated money to residents of Newtown, Connecticut (published in *New York* magazine, where she is a staff writer), was nominated for a National Magazine Award. On page 100 of this issue, Miller writes about Paulette Brown, the first African-American woman to lead the American Bar Association. In Miller's telling, Brown is a woman with a mission: surfacing and combating gender- and race-based bias, which she feels has a profound effect on society.

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LETTER FROM

THE EDITOR



WHENEVER I appear on a panel or speak to a group about my career, the same question comes up: How have I managed to have such a long run in magazines? After I inwardly marvel that I am old enough to be asked about longevity, I tell the questioner the truth, that I owe my achievements to the principle once expressed by Woody Allen: “Eighty percent of success is showing up.”

Day after day, week after week, even when you can’t stand it any longer, you make your way to that desk, slap a smile on your face and sit down. What’s amazing is how during the most stultifying stretches, a boring job can be upended by an unexpected corporate move (one day you learn you have a new boss or manager—or your company has a new owner). Or change comes from the outside (a new competitor emerges, forcing the sleepy company that you couldn’t awaken with a stick of dynamite to suddenly get creative). I was surprised the other day when a friend who is an extremely successful TV reporter said it was thanks to sheer perseverance that she was now the only woman left on her beat. Smiling mischievously, she said, “There’s a lot to be said for just hanging in there.” (Of course, this assumes you have some ability. Talent is the door opener;

How to win big— by hanging in there

persistence and tenacity keep that door from closing quickly in your face.)

Hanging in is a skill I recommend to my adult children and all my young mentees. If your attention span has been formed by the gone-in-seconds photos on Snapchat, patience and endurance won’t come naturally. Contrast that with the message of the poster so many of us put up over our beds as tweens: A kitten dangles, clutching a branch with one paw. Remember the title? “Hang in There!”

Sticking with it doesn’t mean allowing yourself to morph into deadwood while waiting for a big break. You need to force yourself to remain creative and engaged even if the demands of the job get bigger and the working conditions get worse. You need to keep burnishing your skills even when someone you don’t respect lands the big job you wanted or when your husband suggests you quit and just freelance here and there.

And if, while hanging in, you keep your eye out for opportunities, you *will* find them. Sometimes in your career (or your personal life), it feels as if you’re bushwhacking your way through the wilderness; then suddenly you emerge on a mountaintop, and instead of hanging in, you’re looking up and out—and the view is crystal clear. I hope each issue of *More* provides you with tools and inspiration to grab that moment.

LESLEY JANE SEYMOUR
Editor-in-Chief

LESLEY@MORE.COM
INSTAGRAM AND TWITTER: @LESLEYJSEYMOUR
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YOU BE MORE’S EDITOR—AND WIN \$10,000! I know you have an opinion about every page in the magazine. Now’s your chance to vent—by taking our online survey. It’s simple. After you’ve read this issue, just go to more.com/september-2015-survey and tell me what you think—and enter to win \$10,000. Please note: Complaints are as welcome as compliments. Really! Because knowing more about your reactions—whether positive or negative—is what helps me make the magazine better. For rules, see page 118.



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KÉRASTASE *Gommage Chronologiste Scalp Treatment*;
KERASTASE-USA.COM.

2

THE GOLDEN TOOL

It may resemble a medieval torture device, but this gold-plated gizmo is studded with microneedles that *painlessly* perforate your skin. It's like aerating a garden. "The tiny holes allow ingredients to penetrate deeper," says Dimitry Rabkin, MD, FACS, of Lenox Hill Hospital in New York City. To supercharge your skin-care regimen, roll, then follow with an anti-aging serum.

ENVIRON *Gold Roll-CIT*;
ENVIRON.CO.ZA.



3

MIDAS TOUCH

A metallic mani adds moxie to any fall ensemble—and this long-wear, two-step lacquer is as clever as it is chic. To use, paint on the colored polish (shown), then seal with the clear top coat (not shown). The system “cures like a gel without a lamp and comes off easily with regular remover,” says SpaRitual founder Shel Pink.

SPARITUAL *Gold Flexible Color System in Heirloom*; SPARITUAL.COM.



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1

OXFORD PURPOSE

The lace-up trend continues, and this season's best in show features a sleek silhouette in yellow gold. Pair with the trousers of your choice, whether skinny or wide leg.

GIUSEPPE ZANOTTI DESIGN
metallic leather lace-up brogues; GIUSEPPEZANOTTI.DESIGN.COM.



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BEST OF THE BEST

FASHION



2

HEEL YOURSELF

The feminine antidote to all the menswear-inspired fashion this fall is a seriously sexy heel. This architectural platform? Not for those afraid of heights.

SALVATORE FERRAGAMO
suede platform heels;
866-337-7242.

3

BUCKLE UP

Looking for a shoe that's as versatile, comfortable and wearable as a little black dress? Style meets sensibility on this midheel marvel. #perfection

BOTTEGA VENETA *metallic leather slingback pumps*; 800-845-6790. For prices and links to products, go to more.com/wheretobuy.

—
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MORE ABOUT HOW TO
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AT EVERY AGE? TURN
TO PAGE 92.
—

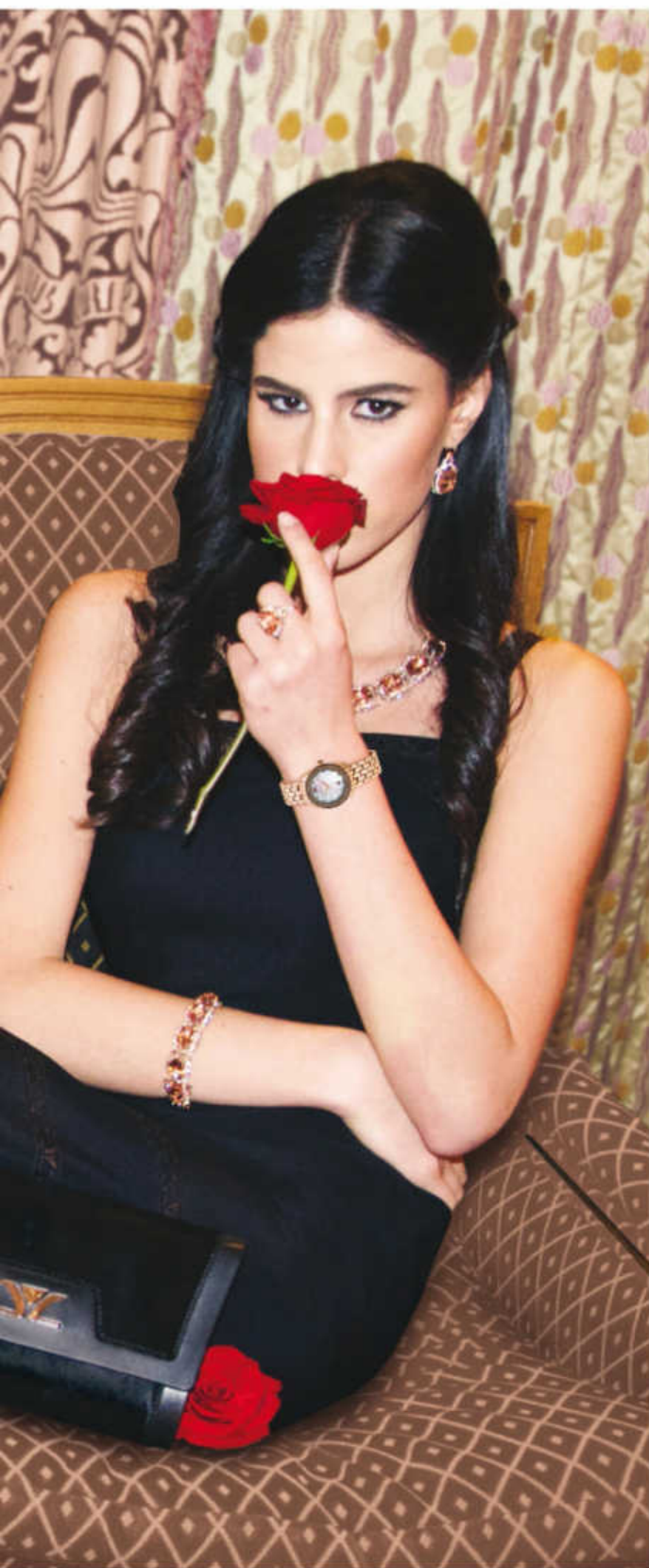




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TABLE MANNERS

"The key to stylishly furnishing with gold is restraint," says *More's* home contributor, Sheila Bridges. This table, embellished with hand-crafted butterflies, offers subtle shine (cue the candlelight) without sacrificing functionality.

TOMMY MITCHELL *custom-made copper, brass and steel side table*; **TOMMYMITCHELLCOMPANY.COM**.

“when you show up with my
leggy legend,
you’re always in!” *Essie*

fall
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color binge



with the band



in the lobby



bell bottom
blues



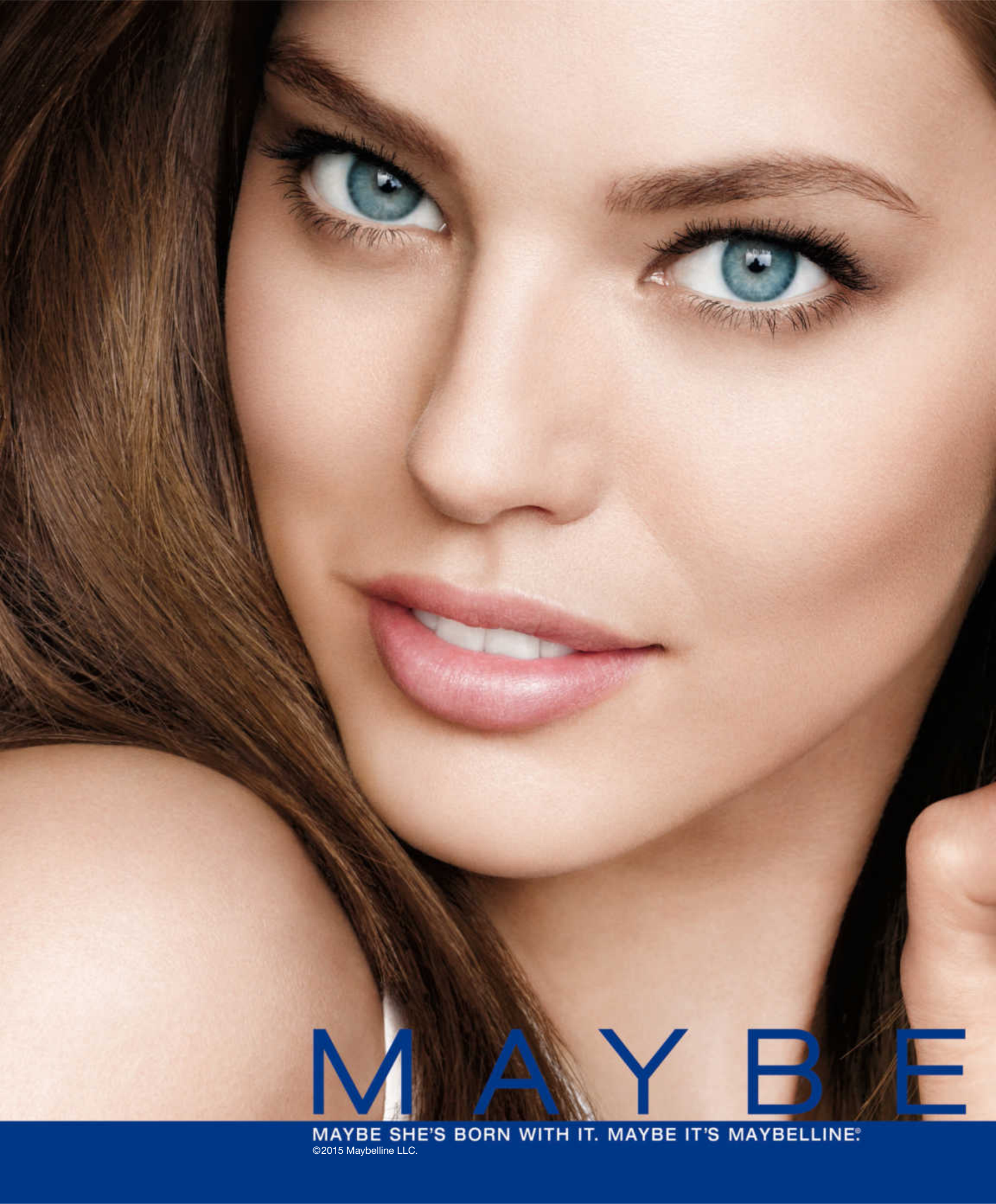
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AFICIONADO

BEAUTY



SMARTYPANTS Tina Fey puts looks in perspective. She once wrote, "If you retain nothing else, always remember the most important rule of beauty, which is: Who cares?"

Smart Is the New Beautiful

Want to turn heads? Trot out your knowledge of string theory, Sanskrit, maybe Sartre. While lipstick still matters, what comes *out of* your mouth may be far more compelling

BY JUDITH NEWMAN

T

HOSE OF US YEARNING to jump off the beauty hamster wheel have a new champion in Amy Schumer. The 34-year-old comedian grabbed the reins of the cultural conversation this year by questioning some of our most dearly held ideas about looks and their value. Arguably her most brilliant skit? Her parody of the classic jury-trial movie *12 Angry Men*. Here, 12 men are furiously debating whether Schumer is hot enough to deserve her own show. The room is bitterly divided between those who think they can get

a chub (aka erection) watching her versus those who claim they can't. At one point, two execs are accusingly waving dildos at each other (don't ask). "Has the world gone mad? This girl thinks she deserves to be on camera," one guy says. "*She's not a 10!*"

Using the old calculus of attractiveness, he's right: Schumer falls short of double digits. But at this moment in our culture, being smart and funny is strongly challenging the traditional standards of who is worth looking at—and by that metric, her numbers are off the charts. Women like Schumer who lead with their brains are suddenly getting a big share of the attention previously reserved for the likes of Bo Derek (the original 10): the magazine covers, the beauty contracts, the leading-lady roles.

Let's get real here. It's not as if physical beauty is suddenly a devalued currency. We still live in a world where a sea of spectacular blondes keeps Fox News viewers tuning in while Rachel Maddow toils away in the ratings Siberia of MSNBC. But in the past few years,

intelligence has subtly and unmistakably become central to our notion of what makes a woman attractive. Will a man's knees buckle at the mention of your Stanford MBA? No. But that degree, and the savvy it suggests, could well compound his desire.

Further evidence: The online dating site OkCupid is constantly updating the list of terms you can use to describe who you are and who you're looking for. Last year it added *sapiosexual*—a person who is sexually attracted to intelligence.

If OkCupid's algorithms could talk, they might explain the new sensuality of brainpower in two ways. The first is economics. Over the past 40 years, as women have become more than half of all college and postgraduate students and flooded the workplace, the ideal of the ornamental wife has been supplanted by the ideal of the breadwinning, accomplished wife. But there's something more, says Jane Greer, PhD, a couples counselor and author in New York City who has seen the issue of intelligence (and sometimes its husband-wife disparity) become



SPECS APPEAL Is there a nationwide shortage of contact lenses? No, it's just that at the moment, wearing glasses makes the beautiful people look even more beautiful, by suggesting they've been up all night reading Kant. Luminaries with a flair for this counterintuitive chic include, from left, Tina Fey, Julia Roberts, Rick Perry, Anne Hathaway and Courteney Cox. For more examples, go to more.com/beauty/specs-appeal.

more of a flashpoint between warring spouses. "It sounds funny to say, but it is easier to buy attractiveness than it used to be," Greer says. "There's so much more you can do with great makeup, hair and, of course, Botox and plastic surgery. But you still can't purchase brains."

George Clooney seems to have gotten the memo. When the world's most eligible bachelor decided to marry—something he swore he'd never do again—he looked past the lineup of actresses, models and female wrestlers he had traditionally dated and went for the Oxford-educated human rights attorney (admittedly the hottest human rights attorney on the planet, but still). Earlier this year, the dating website Match.com did a survey of 5,600 American singletons, asking what they were seeking in a life partner. Eighty-seven percent of the men said they'd date someone who was more educated than they were. The same percentage would date someone more intellectual *and* someone who makes more money. The dating site called these results the Clooney Effect.

Twenty years ago, women's magazine covers were almost exclusively the province of models; then celebrities took over. But model or celeb, the cover subject always had the kind of beauty that would make a viewer gasp. Today Lena Dunham is on the cover of *Elle* and *Vogue*. Glamorized, sure, but in no way losing her individuality (check out those complicated tattoos). In the same year as her *Vogue* cover (2014), she also fronted the *New York Times Magazine*—the culture issue, no less—presented as a classical bust. (And not just any bust. She was made to resemble the famous marble likeness of Pauline Bonaparte, sister of Napoleon, considered one of the great beauties—and sexual adventuresses—at the turn of the 19th century.) It's hard to imagine another era in which this cover confluence could have occurred.

Of course, many beauty-product advertising contracts are still awarded to conventionally stunning models and actresses, such as Gigi Hadid (Maybelline), Lupita Nyong'o (Lancôme) and Naomi Watts (L'Oréal). But we are now in a world where Mindy Kaling, the

decidedly nonskinny, non-white-bread creator and star of *The Mindy Project*, has become a fashion standout. Fans have set up Pinterest sites devoted to her look, and a website called TheMindyProjectStyle.com offers shopping links to the outfits she wears on the show. Kaling can enjoy all this and at the same time showcase her fierce intelligence. It's no accident that for her *nom de blog* she chose Mindy Ephron, positioning herself as a soul sister of Nora.

Being smart and creative now also transcends age: Joan Didion gets a modeling contract for Céline, Joni Mitchell for Saint Laurent, Helen Mirren (unretouched!) for L'Oréal Paris.

Esi Eggleston Bracey, vice president of Global Cosmetics for Procter & Gamble, notes that a dozen years ago it was gorgeous models like Christie Brinkley and Tyra Banks who got the big contracts. Then research began telling the company that women wanted to see famous people whose lives, not just looks, could inspire them. This is how Queen Latifah, Drew Barrymore and Ellen DeGeneres became Cover Girls, Eggleston Bracey says. Yes, DeGeneres is a strong, attractive woman, but "beyond that she is inspiring and *clever*," says Eggleston Bracey. "The shift is about cultural

response. It's not just CoverGirl's thinking; it's women's thinking."

Ali Goldstein agrees. She is the senior vice president of marketing at Garnier, the company that chose Tina Fey as a spokesmodel. (Ironically, given that on *30 Rock*, Fey gave her character, Liz Lemon, a terrible fashion sense and an entire *life* of bad hair days.) "When we're looking at people to represent us, being smart is an increasingly important part of our conversation," Goldstein says. No coincidence, then, that Diane Keaton—one of the faces of L'Oréal—grappled with the whole beauty-intelligence nexus in her recent book, *Let's Just Say It Wasn't Pretty*. Keaton writes that in critical ways, the two are intertwined, particularly as we age. The secret to staying beautiful, Keaton says, is maintaining curiosity about the new and unusual—and the secret to that, she writes, is that "you've got to look out more than you look in."

⊗

We've changed.

We want to see women whose lives, not just looks, we'd like to emulate.

One celeb who meets Eggleston Bracey's inspiring and clever criteria is Anna Kendrick. In April the star of *Pitch Perfect 2* posted to her Instagram that studio executives "were sweating because I wouldn't strike a sexy pose" for the movie's poster. Instead, she opted for a more straightforward, crossed-arms stance, and fans flooded Instagram with photos of themselves in the same pose. Her refusal to get Bambified seems to have been good for business: *Pitch Perfect 2* clinched the second-highest-grossing opening weekend ever by a female director (the actress Elizabeth Banks, who is herself the whole package) and as of July grossed just shy of \$280 million worldwide.

Being simultaneously smart and beautiful is becoming a goal even in the formerly brain-dominant field of business. The tipping point may have come in the September 2013 issue of *Vogue*, in which Marissa Mayer, CEO of Yahoo, swanned on a chaise longue like a Dresden Venus wearing Michael Kors.

Smart and beautiful used to be somewhat mutually exclusive, says Vivian Diller, PhD, a psychologist and marketing consultant and the author of *Face It: What Women Really Feel As Their Looks Change*. She recalls that a few decades ago, when she was working on her doctoral degree and supporting herself as a Wilhelmina model, she was advised to hide the textbooks she'd brought along on casting calls "because people would think I wasn't into being a model." Similarly, she would hide her model's portfolio when she was at school, "because I wanted to be taken seriously."

Compare this "choose one, not both" idea with the attitude of the fashion industry today, where a 2014 campaign by the clothing company Betabrand featured only models with PhDs. A gimmick? Sure, but also a sign of the times.

So pervasive is the idea that intelligence confers desirability that more and more you will see beautiful people sporting glasses, the universal symbol of braininess. A few examples: Patricia Arquette and Jennifer Garner, who have been spotted wearing specs to formal awards shows, and Michelle Williams, who accompanied a friend to court in full-on hipster frames. We don't pretend to know whether these individuals are or aren't smart (or just genuinely myopic). What's clear is that they're clever enough to realize that looking intelligent is, at the moment, chic.

And men are playing this game, too. The Cary Grant-ish handsome former governor of Texas, Rick Perry, began his 2012 presidential run glasses-free. Then, in a televised debate, he looked less than brilliant in front of the whole country when he failed to remember which three government agencies he'd previously said he wanted to eliminate. This year, presumably to counteract that image, he put on glasses when declaring his candidacy and has been wearing them ever since.

Will intelligence prove to be as enduring a hotness signifier as large breasts and bee-stung lips? Well, let's see if by the end of the Republican presidential debates, Rick Perry is smoking a pipe and wearing a mortarboard. ●

JUDITH NEWMAN is a freelance writer and frequent contributor to the *New York Times* Styles section. She lives in New York City with her husband and two sons.



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VESTED INTEREST

This fall the fur is flying. "It's a continuation of the hot '70s trend," says Stephanie Solomon, vice president and fashion director at Lord & Taylor. "The shaggy furs, whether real or faux, are a nod to the rich-hippie sensibility." Solomon especially loves a vest. "It goes with everything from jeans to dresses, and it's great for petites because it won't overwhelm the frame."

CALVIN KLEIN faux fur cape; CALVINKLEIN.COM FOR SIMILAR STYLES.

COS wool sweater and trousers; COSSTORES.COM.

EDUN merino shearling slides; EDUN.COM. **BALLY** Plexiglas brooch; BALLY.COM. **STEPHANIE KANTIS** 24k gold-plated ring with green agate; STEPHANIE KANTIS.COM.

GREEN WITH ENVY

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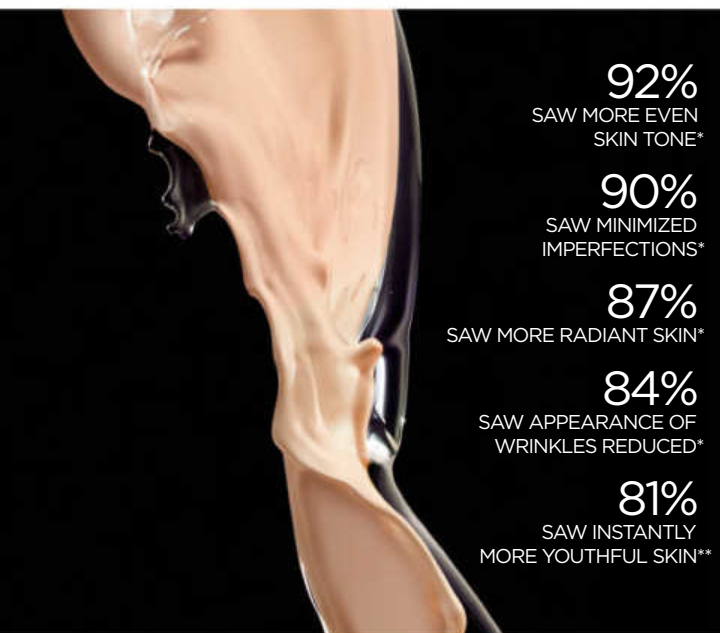
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*Results based on consumer responses in a 4-week clinical study with makeup on, after 4 weeks of use. **Results based on consumer responses in a clinical study with makeup on, immediately after application.

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THE LONG OF IT

Faux fur is much improved from the scratchy versions of yore. “The fabric industry has invested in production over the last five years,” says Solomon. “Often faux now looks and feels like the real thing.” Stores will stock a range of colors, but Solomon says you can’t beat the versatility of a neutral.

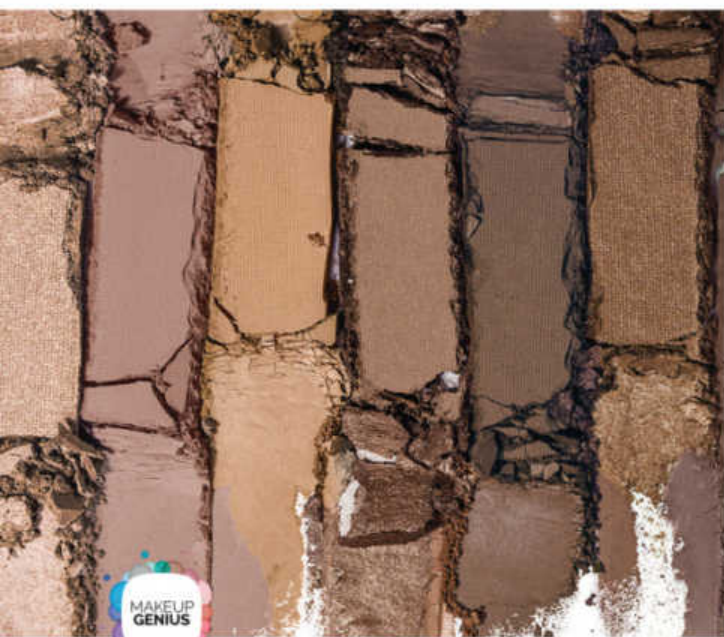
EDUN faux fur coat; **BARNEYS. MOTHER OF PEARL** cotton blend polo shirt; **MOTHEROFPEARL.CO.UK**. **A.L.C.** crepe skirt; **BERGDORF GOODMAN**. **MOTHER OF PEARL** velvet and patent leather mules; **MOTHEROFPEARL.CO.UK**. **ILEANA MAKRI** 18k gold earrings with blue sapphires and brown diamonds; **ILEANA MAKRI.COM**. **MIRIAM HASKELL** metal pin with Swarovski pearls and stones and semiprecious beads; **MIRIAMHASKELL.COM**. **DANNIJO** gold-plated ring; **DANNIJO.COM**.



Karlie Kloss

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COAT TALES

Winter. Is. Coming. Last year's was a doozy, and consumers are bracing themselves for another—a factor in designers' fur frenzy, Solomon says. "These coats are warm but surprisingly lightweight. You can layer them without looking bulky." This borrowed-from-the-boys shearling gets a feminine boost from a glittering lapel brooch.

J.CREW merino shearling coat, wool sweater and skirt; **JCREW.COM**. **SPORT-MAX** embossed leather wedges; 212-674-1817. **R.J. GRAZIANO** silver-plated brooch with glass stones; **RJGRAZIANO.COM**. **DANNIJO** gold-plated ring; **DANNIJO.COM**. **NOIR** 18k gold-plated ring with lapis; **NOIRNYC.COM**. For prices and links to products, go to more.com/wheretobuy.

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TO PAGE 92.

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IN HER CLOSET



A **CLUTCH** adds instant style, says Santo Domingo, and she calls Marni's version (above) "the perfect envelope." For her, this Marni top (right) has it all: a bright print in an unusual color combination and "a cool silhouette," making it the ideal topper for any skinny pants.



Classics with a twist

LAUREN SANTO DOMINGO

AS LAUREN SANTO DOMINGO takes me through her closet, a theme emerges: She likes classic design "that's just off," as she puts it. The hangers fly by, and I'm dizzy with lust. A striped button-down gets its oomph from an asymmetrical hemline, a crew neck sweater surprises with an open back—and then she stops on a black dress with hidden clusters of beading that makes my heart skip. "Incredible, right?" she says. I mentally try it on. Perfect.

Santo Domingo is a cofounder of the luxury e-tailer Moda Operandi (modaoperandi.com), a destination for shopping the biggest names in the business (Valentino, Herrera, Rochas) and also a place to discover new talent (Joanna Ortiz, Rosie Assoulin, Delpozo), which is Santo Domingo's specialty. "When I see something that's great, I know it immediately," she says.

Her own look is dominated by old favorites in new shapes (trousers with superwide legs, a sweater-vest that's extra long) and designers who cross-pollinate classics with unexpected fabrics (Bermuda shorts in suede, camp shirts in satin). "I take calculated risks," she says of her dressing MO. "My fashion mistakes have been hilarious, but I always say it's better if your biggest mistake is the wrong dress rather than the wrong behavior." —**SUSAN SWIMMER**

SANTO DOMINGO admits she fell hard for the bold print of this Rodarte dress (above), which she wears sans jewelry. "I want the focus to be on the clothes," she says. Classic Dolce & Gabbana heels (right) add a bit of whimsy to "anything black."

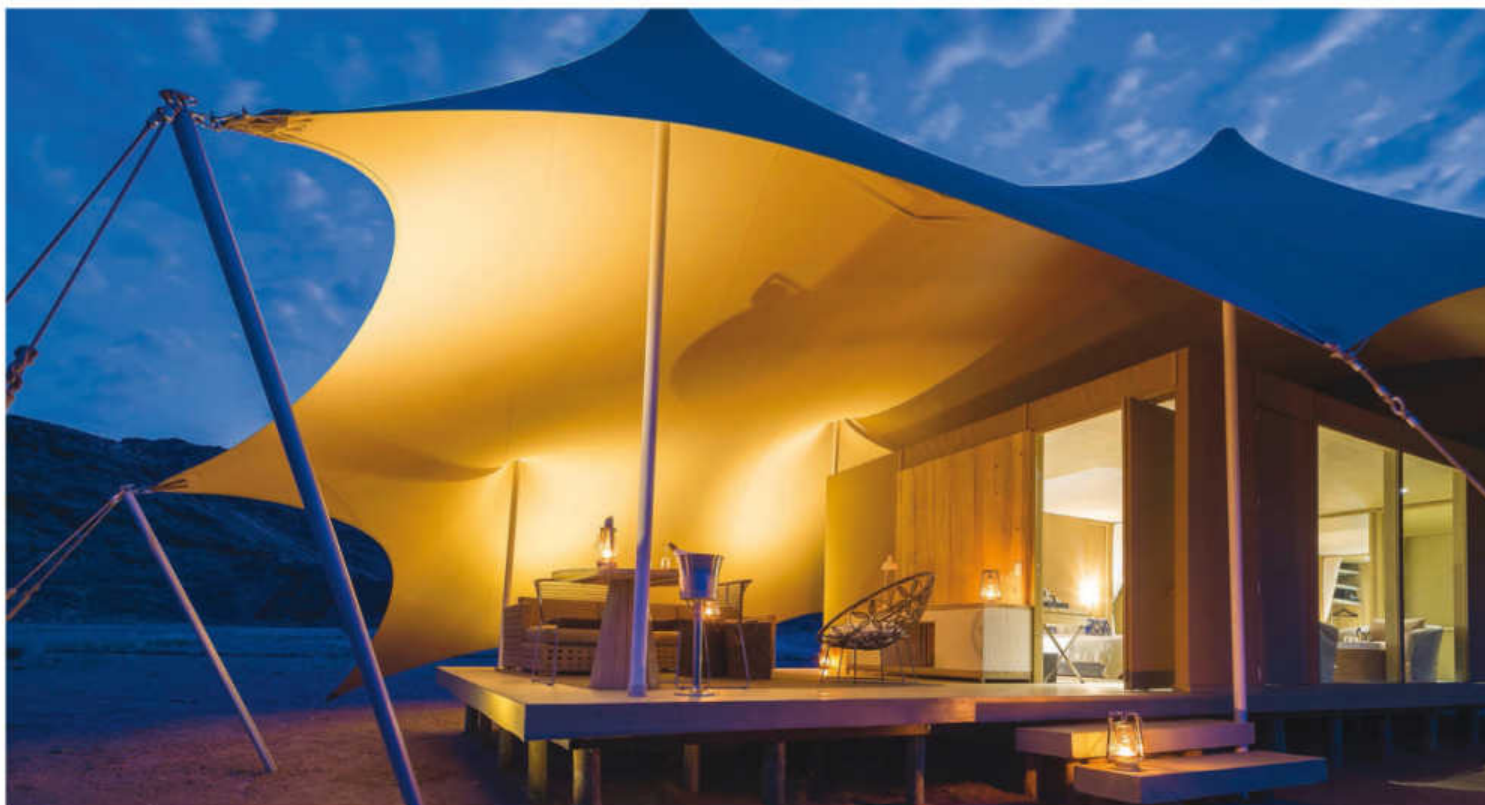


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Getting off the grid

BY MELISSA BIGGS BRADLEY

IT'S BECOMING increasingly difficult—some would say impossible—to go on vacation and truly leave responsibilities behind, especially when our electronic gadgets are pinging us with constant reminders. What's needed: secluded destinations where natural beauty is all around you but Wi-Fi isn't. If that thought is appealing, consider the following escapes, which practically force you to put down your iPhone and reconnect with yourself.

For the ultimate remote getaway, Namibia's Skeleton Coast promises spectacular, wild and endless landscapes. The fly-in *Hoanib Skeleton Coast Camp*, which opened last year, has just eight tents and a central lodge. With their poured-cement floors and crisp, futuristic design, the tents perfectly complement the moonlike scenery. On safari, you may spot desert-adapted elephants and giraffes. Driving out to the coastline, you'll see offshore the desolate shipwrecks that helped give the region its grisly name.

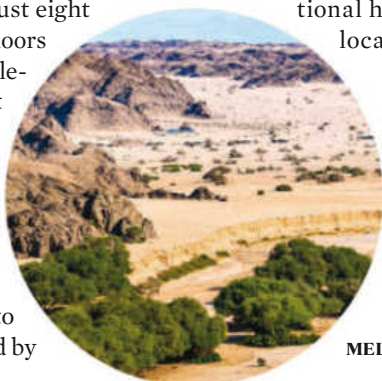
The *Lapa Rios* eco-lodge in Costa Rica attracts travelers eager to unwind. Some attribute its charm to the absolute lack of connectivity (forget Google Chat; you won't even have a TV). Others respond to the property's astounding isolation—it is surrounded by

25,000 acres of protected rain forest, which most visitors enter by guided hikes (flights land 45 minutes away). And some love the adrenaline-pumping activities, such as waterfall hiking, horseback riding and rappelling in the rain forest.

In a green valley in Bhutan, where TV wasn't legalized until 1999 and cell service is still unlikely, the *Gangtey Goenpa Lodge* offers views of black-necked cranes as they migrate. There are also peaceful walks in the pristine countryside, meditation and traditional hot-stone baths. And if you'd like to be blessed by a local monk, the lodge will easily arrange it.

Closer to home, I was forced to disconnect when I signed up for the boot-camp spa experience at the *Ranch at Live Oak* in Malibu. The weeklong intensive hiking and detox program cuts out alcohol, caffeine, sugar and meat—and also bans being constantly connected. Many find their stay at the ranch so rejuvenating that return visits become an addiction, but definitely a healthy one. ☺

MELISSA BIGGS BRADLEY is founder of the travel site *indagare.com*.





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— Dipti Mehta, PhD

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What angel investors give ... besides money

WHEN I STEPPED into the world of angel investing more than five years ago, I was immediately swept up in the process of helping women build successful businesses of their own. Becoming an angel investor is about so much more than just writing a check, and I always encourage women to do what I do. I get involved in many different ways.

One of my favorite descriptions of what angel investors provide is “smart money,” which includes financial capital (cash), social capital (contacts, relationships, networks) and human capital (skills, experience, background). If you ask the women behind the companies I support what they value most about my involvement, I have a hunch their answers won’t have much to do with money. My greatest value as an angel investor is something I’ve spent years building and nurturing via countless tweets, phone calls, coffees and conferences: my network.

Here are just some examples of what you can expect to give—and get—if you become an angel investor:

VISIBILITY

New entrepreneurs sometimes assume that if they have a revolutionary product, requests for media interviews will come rolling in. It’s your job to teach them that more often than not, start-ups have to work hard to cut through the noise and get in front of the right journalists and audiences.

It’s also your job to help them get there. After years of building relationships with the press, I frequently get asked if I can recommend sources for feature stories or speakers for events—and I often suggest entrepreneurs in whom I’m interested. *Forbes*, *Fast Company*, the *Guardian* and *Upworthy* are just a few of the outlets where I’ve scored story placements.



TALENT

With the chaos that comes as a business grows, most entrepreneurs don’t have the time to recruit high-quality candidates, even when those people are desperately needed. That’s where you’ll step in. When a founder I work with needs a stellar content marketer, for instance, I email the right people and reliably emerge with several peer-approved candidates within 24 hours of the request. This helps reduce the risk of hiring the wrong person.

CONNECTIONS TO OTHER INVESTORS

When I decided to explore angel investing, the first thing I did was get to know as many funders as possible. Not only did this provide me with the background and context I needed to get started, but it also introduced me to a community of people who shared my passion for nurturing women entrepreneurs and spurring a more diverse workforce. Now, when one

of the business owners I work with embarks on a new round of funding, I can quickly connect her with the appropriate people in my network. As an angel investor, you’ll need to know the right people so you can fill in the gaps.

ADVICE

You’re also an adviser, especially when you are helping to grow a business. Being able to pull from your own experiences to help companies grapple with challenges and see the big picture is incredibly valuable as you work to gain high returns on your investments. Be prepared to be firm with your advice when you know it’s best.

MORAL SUPPORT

It’s not just business advice we’re talking about here. A lot of founders need guidance on handling the day-to-day stress of building a company. For you, that might mean urging someone to take a break, go to the gym or see her family. Or listening to her vent her concerns while the two of you get mani-pedis. For me, that involves giving my founders a willing ear and a safe space to talk, reminding them that highs and lows are all part of the entrepreneurial process. Of course, money matters a whole lot, too, but if you, as an angel investor, focus solely on financial capital, you are making a mistake. The more you tap into your greatest assets—your network, experience and expertise—the higher the returns that you and your entrepreneurs will see. —SUSAN MCPHERSON

SUSAN MCPHERSON is a serial connector, an angel investor and the founder of the communications consultancy McPherson Strategies. She serves on the boards of USA for UNHCR, Girl Rising and the PVBLC Foundation. @susanmcp1

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For your best shot, follow these guidelines

1

FIND AN OUTSIDE WRITER Wikipedia values neutrality, so business owners are prohibited from creating their own company pages, says James Gregson, founder of JLG Social, a digital-marketing company. Wiki Experts.us (not affiliated with Wikipedia) provides professionals who will write your page for \$95–\$175 an hour. Some people flout the rules, tricking Wikipedia by setting up a username that's different from their real moniker and creating the page on a computer far from their company's headquarters (the site can track the region from which you submit an entry and may become suspicious if that area matches the home city).

2

CHECK OUT COMPETITORS If you're running a clothing company, have your writer read the Wikipedia pages of other clothing companies to get an idea of length and tone.

3

CREATE THE PAGE Wikipedia's Article Wizard tool (en.wikipedia.org/wiki/Wikipedia:Article_wizard) provides writers with an easy template. They should skip promotional or subjective words such as *best* and instead stick to the facts, such as awards received. Writers should also avoid jargon, use understandable terms and spell out acronyms.

4

GET OUTSIDE PRESS To increase the chances that your page will be accepted, the writer should link to any media attention your company has received. "The company generally should have three or more articles about it from credible media outlets," says Grativa Couzin, a partner at Gravity Search Marketing. "It's not enough to just be quoted somewhere." A lot of companies will enlist a publicist to get that kind of attention.

5

SUBMIT THE PAGE FOR REVIEW The writer can follow the instructions on the site. Remember, you'll need to be patient; this part can take several weeks. —JANE BIANCHI



WHY YOU SHOULD TAKE MORE RISKS

WHAT ARE THE chances that what interests you professionally in your twenties will captivate you in your fifties? Or that the business world will be the same in your sixties as it was in your thirties?

Pretty slim.

Which is why we all must embrace professional risk to keep our careers fresh. Moving from a declining company to a growing one, expanding your marketing skills into new media, starting a business—these are ways to re-energize your career. And more women are realizing the importance of taking gauged risks; a recent poll found that more than two thirds had reinvented their professional lives at least once.

Plus there's this: Business is changing at a breakneck pace because of factors that aren't going away, such as technology and globalization. So if you think standing still in your career is risk-free, it's not.

I received that wake-up call. I was reorganized out of a management role—even though the business I was running was growing and ahead of budget.

Since all careers involve risks, I now work to make sure I take smart ones. I do this by knowing what I'm good (and not so good) at. Analytics? Love it. Process work? Hate it. I understand what I'm passionate about: the economic engagement of women. Combine what you love and what you're good at. The intersection of the two will lead you to smart career risk. —SALLIE KRAWCHECK

SALLIE KRAWCHECK is the owner of the women's networking community Ellevest and former president of the global-wealth and investment-management division at Bank of America. [@salliekrawcheck](https://twitter.com/salliekrawcheck)

78 %

Percentage of entrepreneurs who rank luck as the least important factor in success, according to a University of Rochester study. The most important factor: hard work.

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VOICES

IN HER WORDS



RENE RUSSO

ACTRESS, GARDENER, CRYBABY / INTERVIEW BY SHARON COTLIAR

IT'S OK TO TAKE A BREAK

"After doing movies back to back for years, I got to the point where I just thought, Why not take some time off and do some things I want to do? Why not spend time with my daughter and garden? It was a hard decision, because I knew it wasn't going to be easy to come back if I took five years off, which I did. But I don't regret it."

STOP CARING SO MUCH

"You really have to be mindful of the crap that comes your way about how we're supposed to look, how we're supposed to present ourselves, how we're supposed to be young. Every day you have to fight that battle. I don't think any woman has it easy. I can't say I get up confident every morning. At a certain point, you got to say, 'Fuck it.'"

I'M BIPOLAR. SO WHAT?

"There may be some things I wouldn't want people to know about me, but that certainly isn't one of them. I would have been fine saying I was bipolar at 20. It just never came up. If I can share it for other people who are struggling with depression or anxiety, I'm more than happy to do that, because then people don't feel so alone."

ADMITTING YOUR MISTAKES CAN SAVE YOUR MARRIAGE

"Be able to say, 'You know, I screwed up. I'm sorry. I shouldn't have said that.'"

SOMETIMES YOU JUST NEED A GOOD CRY

"When my daughter left for college, I sat in her room and cried like a baby for about 15 minutes, maybe longer. Then I got up and I shut her door, and that was the end of the crying. I knew she needed to go on her journey."

I'D RATHER LOOK OLD THAN STRANGE

"I wouldn't do fillers or plastic surgery and all that. What I love is lasers, because they promote collagen and they don't change your face. I didn't do Botox until about a year and a half ago. I didn't want to look like some of the people I saw. Then I went to the doctor, who gave me the tiniest bit. Now I love Botox. I think it's great in moderation."

IF YOU MET ME IN PERSON, YOU WOULD NOT THINK SEX SYMBOL

"There are some women who, when they walk into a room, it's like they could have sex written across their forehead. I don't lead with that. With me, you'd think, She could be a best friend. I know the parts I've played, but I've never, ever, ever even thought of myself in those terms."

RENE RUSSO, 61, LIVES IN LOS ANGELES WITH HER HUSBAND, DAN GILROY, A SCREENWRITER AND DIRECTOR. THE COUPLE HAS A 22-YEAR-OLD DAUGHTER, ROSE. RUSSO'S LATEST FILM, *THE INTERN*, WILL BE OUT THIS MONTH.

This interview has been edited and condensed.



No Such Thing As
TOO MANY
COOKS IN THE
KITCHEN

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That's why we partner with different organizations to help solve agricultural challenges — like improving honey bee health. We all rely on honey bees to pollinate the fruits and vegetables we enjoy every day, which is why we're devoted to helping them. It's time for a bigger discussion about food.

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DIG A *Little* DEEPER

Partnering for Progress

VOL. 3 COLLABORATION

Ensuring a sustainable future, where a balanced meal is accessible to everyone, is a goal that requires ongoing collaboration. That's why so many of today's experts in agriculture, science, education, conservation and philanthropy and many others are partnering – and making progress in a number of important areas.

Working together today, for a better tomorrow:

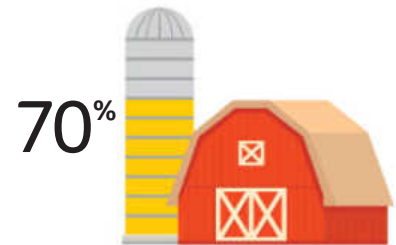
1 Organizations from the private and public sectors are working together to address the challenges of feeding a growing population. The goal? To collaborate on developing solutions for soil health, water conservation, deforestation, honey bee health and many other key issues.



2 Widespread research and education efforts are helping cultivate today's crops and tomorrow's scientists. One collaborative initiative plans to study, measure and identify ways to improve soil health, so farmers can implement sustainable practices such as planting cover crops (like grasses and legumes – which are planted but not harvested – keeping more roots, residue and organic matter in the soil to help it stay fertile).

3 Organizations, farmers, researchers and many others are collaborating to develop new tools to help farmers have better harvests. Some successes: crops that can grow in drought conditions and new precision agriculture tools to help farmers make the best decisions throughout the growing season while using resources more efficiently.

Food for thought:



The estimated percentage that food production needs to increase by 2050 to feed a growing population, which is why so many organizations are collaborating to help make balanced meals more accessible.



Over 200 universities worldwide offer degrees in advanced agricultural sciences, cultivating the experts of tomorrow.

By 2050, it's estimated that agricultural technologies could increase crop output by

67%

and cut food prices by roughly half.





The truth about the “having it all” lie

She sparked a national debate with her 2012 article “Why Women Still Can’t Have It All,” about combining career and motherhood. In her new book, *Unfinished Business*, Anne-Marie Slaughter explores the barriers we still face—and comes up with fresh solutions **BY BETSY FISCHER MARTIN**

Life’s tipping point. The moment you realize something has to give. For Anne-Marie Slaughter, 57, a noted Princeton University academic turned high-ranking official in Secretary Hillary Clinton’s State Department, the tipping point came in 2011 via a rebellious teenager: specifically, her oldest son, whose passage into the teen years, says Slaughter, “had been as rocky as it gets.” At the time, Slaughter had been commuting weekly from her home in Princeton, New Jersey, to Washington, D.C. On the horizon was the strong possibility of an even bigger government gig.

Instead, because of her son, she walked away, returning home to her husband, Andy, her two boys and a teaching position at Princeton. She says the decision was easy. “I’d never forgive myself if I didn’t go back and [my son] didn’t turn himself around,” she says. The harder choice was not putting herself up for the next plum job. On one hand, she thought, Of course I’m going to lean in; that’s who I am. But she also realized “putting my career first, no matter how much I want it, is not right for my kids.” Slaughter says she was taken aback when her decision to opt out was criticized by

some of her professional peers. “I would get these signals that let me know I was less of a player than they’d thought I was,” she says. “It drove me crazy. And it made me realize I had also questioned other women who had quit positions of power.”

Out of that realization came her 2012 blockbuster piece for *The Atlantic*, “Why Women Still Can’t Have It All”; at the time, with about 2.7 million views, it became the most-read article in the 155-year history of the storied magazine. It also sparked a national conversation about work-life

balance: How could women and other caregivers have families and still reach their maximum career potential? In her new book, *Unfinished Business*, Slaughter tackles that question and talks about the key changes that still need to happen at home and in the workplace before women can have greater opportunities for success.

Why call your book *Unfinished Business*?

There's nowhere I go that people don't thank me for my *Atlantic* article. But I also felt so misunderstood after it ran. I now frequently get introduced as "Anne-Marie Slaughter, the woman who says women can't have it all." And I think, Great—my entire life is dedicated to the opposite of that proposition. Of course, women can have both a family and a

independence, so we took on our fathers' jobs. In the meantime, we devalued what our mothers did. But without our mothers [being caregivers], our fathers never would have been able to do what they did. How on earth do we expect women to do everything our fathers did and our mothers did?

What can men do to change the equation?

There will never be as many women CEOs as there are men CEOs until there are as many men being the lead parent as there are women being the lead parent. A lead parent is the person who is available for the children. That doesn't mean the lead parent doesn't work. In our household, Andy, who is the lead parent, is a tenured professor at Princeton. But he has always been home

When women take family leave or ask for flexible work hours, they often feel as if they're penalized down the line in their career. What can be done about that?

We have to understand that caregiving is not just an obligation you have to fulfill. It's an asset to anybody. Caregivers are the most valuable people I work with. They're the best managers by a mile. They take care of their teams. When we recognize that, we'll start to say, "Whoa, that person who works 80 hours a week is actually more limited as a human being and less valuable to me than the person who works 40 hours a week and also has time to give care."

In the book, you make an analogy about life being like running on a treadmill and the importance of interval training. How does that work?

Any athlete knows that interval training is how you get into peak condition: You go hard, then you slow down; you go hard, then you slow down. That interval approach has gotten me through my own work life. When I was a new dean at Princeton, I worked incredibly hard. When I was in the State Department, I worked

incredibly hard. But there have also been periods when I didn't focus on work as much. It's those alternating rhythms that allow us to get the credentials we need to get the big job *eventually*, when we're ready.

If your former boss Hillary Clinton becomes the next president, will you be willing to go back into the high-powered Washington world?

When the time is right, absolutely. Right now I'm committed to New America, and my youngest son still has two more years of high school. I will say that if Hillary wins, she will be the first grandmother president, and that's just as important to me as her being the first woman president. I'm 57 years old, and if Hillary wins, she'll be almost 70. When I'm 60, my kids will be gone from home. That gives me an additional 10 to 15 years [to work]. That you can peak in your career between the ages of 60 and 75—I find that very exciting. ☉

BETSY FISCHER MARTIN interviewed Tina Tchen for the July/August issue of *More*. @BFischerMartin

“**There will never be** as many women CEOs as there are men CEOs until there are as many men being the lead parent as there are women being the lead parent.”

career, but there are many changes we still have to make. The book title came about because there's so much unfinished business for the women's movement.

What changes still need to be made?

The biggest obstacle to women advancing [at work], as much as they should or could, is that [society] does not recognize or value the responsibilities and obligations of care. Even if everybody leans in for all they're worth, unless we dramatically change the options women and men have while they're caregivers—more flexible work hours, time off—I don't think you're going to get more than 25 percent of women making it to the top of their professions. I don't think it's possible.

You say the next phase of the women's movement is a men's movement. How so?

We've liberated women, but we've liberated women to be men. And we haven't liberated men at all. That is a radically imbalanced revolution. My father was a lawyer; I'm a lawyer. Women wanted to have financial

more than me. He has been there for everything from after-school activities to when the kid gets sick. For men to be liberated, we women have got to see a man who is a lead parent as a sexy, valuable guy. That takes work. Most moms do not look at their sons and think, Gee, you should think about being a [lead parent]. And yet it won't work unless we [view men as viable caregivers, too]. I want my sons to feel if they're the lead parent, they're enabling their partner to be everything they can be. That's being a man. That's admirable.

What changes need to take place at work for the men's movement to succeed?

The biggest change I've made is I now ask every young man I work with how he's going to fit caretaking together with his career. The men at my present job [Slaughter is president of the think tank New America] have insisted family leave be equal for men and women. When a boss lets people take the time off they need, you get back a better workforce that's incredibly loyal.



↑
Negroland
BY MARGO JEFFERSON
Pantheon

FIFTY SHADES OF BLACKNESS

There are days when I still want to dismantle this constructed self of mine,” writes Margo Jefferson in her personal and historical account of a place she names Negroland—a small demographic where “residents were sheltered by a certain amount of privilege and plenty” and where her own American identity was formed. Born to a doctor and a socialite in 1947, firmly established in Chicago’s black elite, Jefferson identified as a member of a “Third Race, poised between the masses of Negroes and all classes of Caucasians. Like the Third Eye,” she wryly notes, “the Third Race possessed a wisdom, intuition, and enlightened knowledge the other two races lacked.”

Yet the rules of conduct in Negroland, imposed from without and within, were often conflicting. “Negro privilege had to be circumspect: impeccable but not arrogant; confident yet obliging; dignified, not intrusive.” Children were raised to be “victors who knew that victory was as much a threat as failure, and could be turned against them at any moment.” This pressure cooker of a life gave rise to so much self-consciousness that sometimes Jefferson can tell her story only from the third-person point of view.

“How,” she asks, does someone “so often ashamed of what she is, always ashamed of what she lacks, write about herself?” She does it provocatively, it turns out, with humility and a touch of arrogance, with the critic’s chip of ice in her heart and the artist’s unrelenting desire for redemption. Part memoir, part confession, part cultural critique and part something that might be called prayer, *Negroland* is razor sharp, self-lacerating and singular. —PAM HOUSTON

THE PLOT THICKENS

* * *



The Story of the Lost Child
BY ELENA FERRANTE
Europa Editions

THE FINAL installment of Ferrante’s spellbinding Neapolitan quartet opens in the middle of the lifelong emotional smackdown between the narrator, Elena, and her best friend, Lila. This fictional series is like nothing else: It’s about female relationships without a hint of girliness; about poverty without a whiff of pity; about Italy without a trace of romance. Political corruption, divorce and a devastating disappearance create the seductively brutal background for this story of the sweet, barbed bonds between two women. —JENNIFER BRAUNSCHWEIGER



Purity
BY JONATHAN FRANZEN
Farrar, Straus and Giroux

IMAGINE air quotes around the title. Everyone in this brilliant novel is tainted (by crazy parents, evil regimes, terrible choices). That includes Purity Tyler—called Pip—a young woman maddened by staggering student debt and by an eccentric mom who refuses to reveal the identity of Pip’s father; and the charismatic Andreas Wolf, who has taken a strange interest in Pip. Famous for leaking government secrets, he’s keeping a doozy of his own. The niftily twisted plot takes us to dark places, but ultimately *Purity* champions the potential for moral progress and the power of love. —JUDITH STONE



TELLING IT LIKE IT IS



Is your life an open book? No? Then imagine how hard it is to expose yourself—unreservedly—in print

Mary Karr, celebrated author of three memoirs (*The Liars' Club*, *Cherry* and *Lit*), has written a book about writing that's not just about writing. *The Art of Memoir* (Harper) is about truth telling—and not; it's about making stories that captivate; it's about how to disclose in a way that lets someone get under your skin. In fact, it's as useful for those of us who want to be better friends and lovers as it is for those of us who want to pen our life story.

— Q: WHAT IS THE BIGGEST CHALLENGE FOR WANNA-BE MEMOIRISTS?

MK: People don't permit themselves real candor. I'm astonished by how often people will say, "I can't say this, I can't say that." And I say, Just try it. It's OK to disguise identities or to leave out something that is identifiable and deeply hurtful to someone else. But not about yourself. I get angry when people lie. It's fine to admit that memory is unreliable, that you are uncertain about a particular event. Just don't blow smoke.

— Q: YOU TALK A LOT ABOUT THE NATURE OF CARNALITY IN WRITING. EXPLAIN.

MK: If you're trying to give the reader an experience as you

had it, remember it through the body—how you felt physically, how the room smelled, what your clothes felt like, what kind of gum you had in your mouth. Get out of the abstract and into the actual. Memory begins in the senses, so it's helpful to reoccupy the past. Your body becomes the space traveler; you zip the reader into your skin.

— Q: YOU SUGGEST YOUTH IS NOT THE FRIEND OF MEMOIR. OR TO PUT IT ANOTHER WAY, IF YOU CAN STILL AFFORD CHEAP LIFE INSURANCE, YOU'RE NOT READY TO WRITE. WHY?

MK: For me, it was simply that I was too fucked up. When I was 19, I would tell you that my mother was my best

friend, yet I was dreaming of ripping her face off. But for most of us—well, it's not about the amount or type of experience. It's that the self is not very solid, and you want to see things in black and white. He was bad, she was good—you want those distinctions. As you get older, more subtlety is called forth in your interpretations of people and events.

— Q: EVERYBODY THINKS THEY HAVE A MEMOIR IN THEM. DO YOU EVER TELL PEOPLE THEY DON'T?

MK: Yes, because it's my job. Some people can't tell the truth about themselves or their lives, in which case fiction may be right for them. I think the nature of your talent expresses itself better in one form or the other. I've been told to write a novel by various people, but I think I'm limited to the truth because I'm not that good at making things up. My soul gets lit up by memory and, more so, by the people I've met. —JUDITH NEWMAN

MEMORY, MYTHOLOGY, MORTALITY

SIX SMART, RIVETING SEPTEMBER READS

Sex and death—talk about a classic coupling! Erica Jong, whose 1973 sexcapade *Fear of Flying* unzipped the passions of her peers, takes the pulse of the boomer generation in a new novel called—what else?—**FEAR OF DYING** (ST. MARTIN'S). /// Valerie Martin dissects the inner lives of men and women (not to mention one chilling mermaid) in a dozen elegantly ruthless short stories, **SEA LOVERS** (NAN A. TALESE/DOUBLEDAY). /// If only your favorite childhood pet could talk . . . oh, wait, maybe it can. At one point in her evocative memoir, **THE LOST LANDSCAPE** (ECCO), Joyce Carol Oates channels her inner chicken while reliving her early years on an upstate New York farm. /// Better a bitch than a mouse: That's one groundbreaking opinion Ruth Bader Ginsburg clearly shares with her former Supreme Court colleague Sandra Day O'Connor. Linda Hirshman's **SISTERS IN LAW** (HARPER) shows how these two women broke SCOTUS's masculine mold and changed America for good. /// The mythical force of **BEAUTY IS A WOUND** (NEW DIRECTIONS)—the story of a prostitute, her daughters and her brutalized nation, by Indonesian novelist Eka Kurniawan—brings to mind the muscular works of Gabriel García Márquez and Günter Grass. An astonishing U.S. debut. /// How does a simple, bucolic, ritualistic society become a capitalist mecca? In her prodigious travelogue, **PARADISE OF THE PACIFIC** (FARRAR, STRAUS AND GIROUX), Hawaiian native Susanna Moore interweaves lore and legend to plumb the exotic history of her island home. —CATHLEEN MEDWICK



KERRY O'BRIEN

FROM: Financial public relations executive



TO: (Almost)-invisible-underwear mogul

The rewards of going Commando

No butts about it: Your underwear can make or break your look. How one woman turned that insight into a career **BY AMANDA ROBB**

Kerry O'Brien is showing me her underwear—her black lace bikini, her black lace bra, even her leopard thong. We're in a midtown Manhattan hotel suite, where the founder and CEO of Commando, a lingerie company celebrating its 10th anniversary this year, has been meeting with department store buyers. O'Brien takes my fingers and wraps them around a panty so that together we pull, stretch and *being* a pair of spectacularly soft skivvies.

"We banished VPLs!" O'Brien exclaims.

I must look blank, because she points to her butt, perfect in her Christopher Kane sheath. "Visible panty lines!" she cries.

O'Brien has always liked helping other people look good. By age 28, she was a senior PR vice president, advising companies on how to present their best face in the marketplace. Then came 9/11, and she realized her job would require her to follow the news closely. She didn't want to. "The truth is, I was burned out. This gave me permission to try something new," she says. On September 12, 2001, she quit.

Soon she was at work on a book to help women dress better. "The problem is always underwear," O'Brien says. "Women spend money on clothes and makeup, but underwear

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VOICES

SECOND ACTS

is an afterthought.” The title she came up with was *Rack Management 101: What Every Woman Needs to Know About Bras, Chickens and Duct Tape*.

Wait. Chickens?

Those are bra inserts that oomph up your bust size—and resemble boneless poultry breasts. Though useful, they were usually lumpy. Which gave O’Brien an idea: Instead of publishing underwear advice, why not just manufacture better chickens?

O’Brien created smooth, medical-grade silicone breast inserts women could put into their bras and remove later on without break-

A year later, O’Brien was sitting pretty with a baby son, a small profit and a new concept: a panty that was raw cut (meaning no elastic edging and no seams) and would lie smooth, soft and pretty on the body and be invisible under clothes. Her husband officially became CFO, and Commando (slang for “sans skivvies”) was born.

In the last week of June 2005, O’Brien sent her first panty shipment to retailers. On the July Fourth weekend, she and her family visited friends on Nantucket. “I told myself, I am not checking my messages,” she says. But she couldn’t wait. Voice mail told her that two

New York stores, including Bendel’s, had sold out. Now she had Jennifer Lopez and other A-listers asking for Commando by name and orders coming in fast. O’Brien, who’d always loathed pantyhose (“The waistband would dig an equator into me”), decided it was time to develop torture-free hosiery.

The next year, sales increased by double digits. “In 2007 we were sprinting to fill orders,” O’Brien recalls. “Then the 2008 recession hit, and everything just stopped.” She now feels that “the tights saved us,” which taught her a crucial lesson: “Never stop innovating.” She has added dozens of products since then and this year is launching sleepwear.

Commando reached the \$1 million sales mark within its first year and, except for the

worst of 2008, has experienced annual double-digit growth ever since.

Real women buy her products, and so do big-name designers. Jason Wu says Commando foundation garments are “like skin”; Rebecca Minkoff says building her looks on the line is a no-brainer. The “nearly naked” dress fad (see Kim Kardashian at May’s Met Gala) is also good for business. And this month O’Brien will work with some 30 designers at New York Fashion Week.

What’s trending in undies? “CYA panties,” O’Brien says. In case I don’t know what that means, she tells me: “Cover your ass.” ☺

AMANDA ROBB, a New York-based journalist, contributes frequently to *More*.

HOW MUCH DOES EXPERIENCE MATTER?

RISKY BUSINESS

“I think I benefited from not having traditional training in my industry. Not knowing what was impossible freed me to believe there has to be a way to do this.”

KNOW THY CUSTOMER

“Product names and packaging are almost as important as the products themselves.

We make ours edgy, provocative and fun because that’s what Commando customers want to feel.”



HOW TO KEEP THE LID ON COSTS



O’Brien worked out of her home for years, avoiding rental space because her rule was to spend money only on things that were “worth it.” She put the bar codes on Commando products herself because they don’t matter to customers, so why hire a professional? For her first trademark, she did research, then filed the papers on her own—no lawyer. But when she found herself pregnant with twins, she decided office space was officially “worth it.”



PICK OF THE PANTIES Award-winning designer Jason Wu sent Commando’s high-rise panty (left) down the runway in a 2015 fashion show, while Milly relied on the company’s classic control brief.

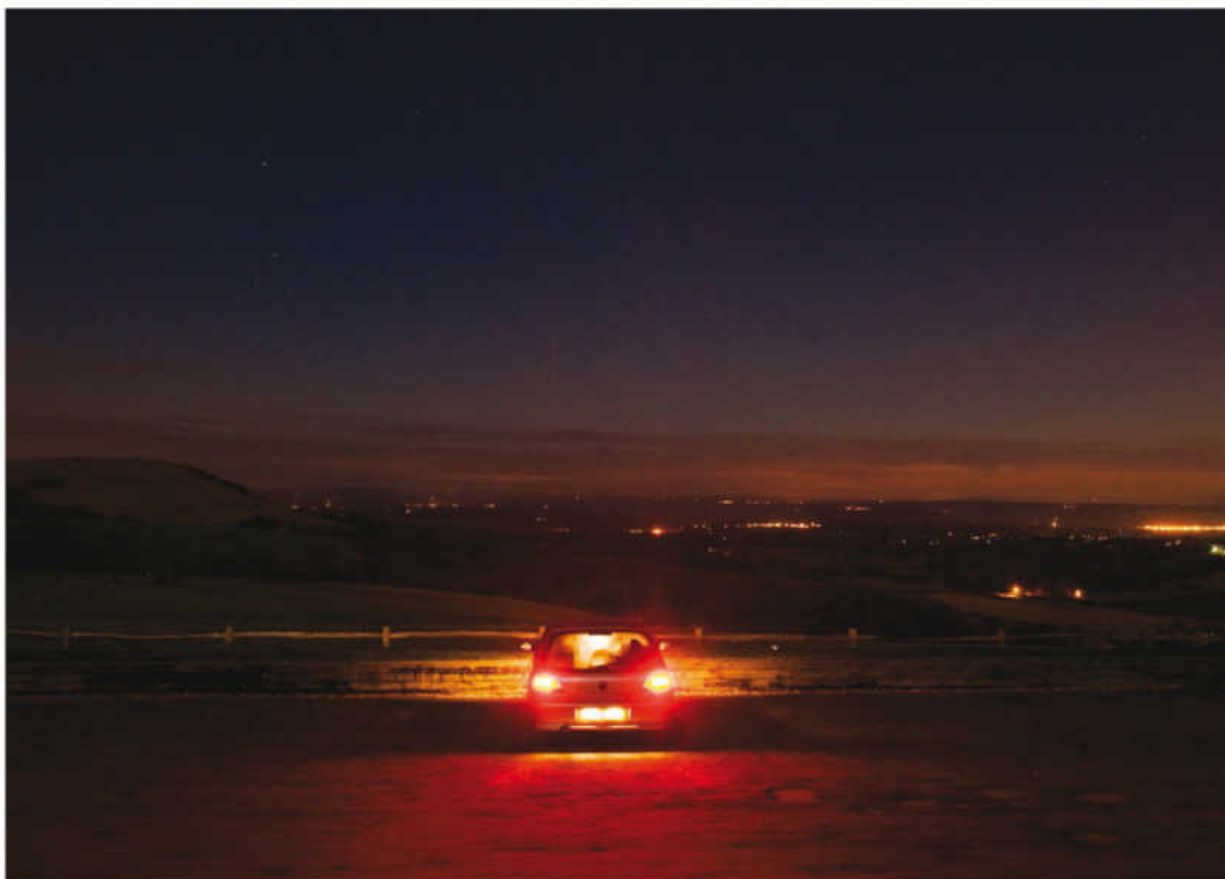
age. She called them Takeouts and packaged them in pink custom-made Chinese-food cartons. Total start-up investment: \$3,000.

Then her husband, an investment banker, lost his job. To cut expenses, the couple moved from Manhattan to Vermont, and went to work. They flew to California and pitched Takeouts to boutiques. In New York, O’Brien called on the friend of a friend of a friend’s acquaintance, the president of Henri Bendel, the famous luxury retailer. The store placed an order, giving O’Brien her first customer. And as she’d hoped, celebrity stylists also discovered the product. In October 2003, *People* reported that the costume designer for *The Stepford Wives* reboot, starring Nicole Kidman, had ordered 52 pairs.

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Dating with kids

After living with loss, she was ready for some romance.
But what would the children think? **BY COCO MYERS**

Five years ago, as my husband lay dying in a hospital bed after a brutal eight-month battle with cancer, I held his hand and told him, trying not to cry, that we'd had a good run—a lot of laughs, great friends, dinner parties, our three sons. He smiled weakly and squeezed my hand. He never said, in classic Hollywood fashion, that he wanted me to find another man. I didn't expect him to; he'd always been possessive.

It was impossible, anyway, to imagine life without him, this brilliant force of nature. After he died, almost a year went by before I would admit to myself, deep down in my sorrowful heart, that I wanted to love again. That I wanted at least to try.

Little did I know what a minefield dating would be as the single parent of fatherless boys, ages eight, 13 and 15. I had assumed that my love life was mine. Well, it wasn't entirely, as my oldest, Max, let me know. When I breezily broached the idea that I might start seeing men, he said, "Mom, it's going to be like a bad movie. I'm going to chase them out of the house."

I leaned against the kitchen counter and sighed. "Come on," I said, "I'm only 51. You want me to grow old alone?" He shrugged. Even if that's how his 15-year-old self felt at the moment, that's not how I saw my future. Yes, I was drained, but I was also still alive.

I joined an online dating site, and one prospect rose to the top. He was a writer, my age,

with two teenage boys, and he looked handsome in the photo. We agreed to meet at a restaurant near me. I told the boys and my longtime babysitter I was going out with friends. As I got dressed for the date, I felt that little thrill of the unknown, the possible.

The guy was sweet and almost as good-looking in person, and though I didn't feel an instant attraction, I was flattered that he had taken two ferries to have dinner with me. We went on several more dates—I thought my attraction might grow—before I suggested he pick me up at the house. Why not get the boys used to seeing me go to dinner with a man?

After quick introductions to my middle son, Harrison, and the youngest, Jensen—who

nodded and promptly disappeared—I called Max down from his room. I’d imagined an easy connection over lacrosse (my date had played in college; Max was on the school team), but after a stilted conversation in the living room, Max got up abruptly, saying he had homework, and made his exit. And there it was: his movie scenario about to play out. I slumped on the couch. If my son didn’t like this guy, athletic and youthful as he was, and I wasn’t feeling any butterflies, what was the point? I broke things off the next day.

to him for verbalizing my own thoughts and putting the kibosh on the relationship.

That first year of dating, I often found myself vacillating between following my instincts and taking cues from the boys, each with his own agenda. As the oldest, Max was most protective of his father’s place. Harrison wanted me to use the opportunity to better our lives. As in: Find someone with a big house and a nice car. Ha.

Then there was Jensen, who had the most to gain from a man in my life. One morning, as he was putting on his sneakers in the mud-

and we’d make out in the car like teenagers. It was a year, however, before I felt comfortable having him spend the occasional night.

Time was key, and for each member of the household, time moved differently. Jensen embraced Arthur immediately and literally—climbing on him and tugging at him. Harrison gradually stopped with the rich-guy scenario, and he and Arthur established an easy rapport with common ground in car talk.

Max remained the holdout. One summer afternoon, home from his first year in college, he was sitting at the kitchen table with friends. I mentioned Arthur’s name, and he mumbled, “Get rid of the look-alike.” I turned from the sink. “Excuse me?” I motioned to him to come outside. He paced and kicked the ground. “No one is ever going to be as cool as Dad. Or smart. Or handsome.” I wanted to hold him, my suddenly tall 18-year-old. He had put his father into the idol category. What

could I say? I told him he was right.

It was at times like this that I felt like giving up on a serious relationship. I had so many boys to please, including Arthur, who had been hurt by his ex and had told me early on, “You have my heart; be gentle with it.”

All these hearts. What about mine? There were nights when I lay in bed and the chamber that was still brimming with sadness for my late husband felt as though it might spill over. I’d talk to him, telling him about his sons. Could he see them? Did he know how much we missed him? How often I longed to restore life to what it was before. But I kept moving forward, and a new ease began to displace the awkwardness—for all of us.

Last fall Arthur came with me to help Max move into his dorm. The three of us put the room together. Arthur and Max moved furniture around and hooked up a printer while I unpacked. Max seemed accepting and happy. Happy to be back with his friends? Happy for me? Both, I like to think.

I don’t know what lies ahead, but in my closet, on the side where my husband’s clothes used to hang, are two of Arthur’s shirts. As I’ve told the boys, I’m not replacing their father. I’m making room for another man in my life. ☉

COCO MYERS writes about health, beauty, design and parenting from her home in East Hampton, New York.

Before dropping me off after dinner, he’d park and we’d make out like teenagers. It was a year, however, before I felt comfortable having him spend the occasional night.

Not long after, I was waiting for coffee at Starbucks when a dapper man, somewhere in his sixties, approached me. “Who are you?” he asked. “Why haven’t I seen you before?” He was charmingly aggressive, and when he asked me to dinner, I couldn’t help but say yes.

We began seeing each other on the QT. I’d meet him at a restaurant rather than have him pick me up at home. After a couple of months, however, he grew impatient with the secrecy. Why was I hiding him from my children? he complained. We’re grownups, after all.

The kids weren’t ready, I told him. Truthfully, neither was I. I liked the separation between dating and domesticity. I liked flirting over dinner without the pressure of anything more. At that point, I couldn’t fathom how to fold a full-fledged relationship into my life. My sons and I were getting our footing as a new family unit. My late husband was still in the air—his things unmoved from his “Dad” drawer, his photos, his presence everywhere. We talked about how Daddy would do this, say that. Another man would be an intrusion.

The issue was put to rest, again by Max. He came home from school unexpectedly and met my white-haired friend, who’d stopped by for coffee. Later, Max’s comment was blunt: “He’s too old.” I was secretly grateful

room, he blurted out, “Max and Harrison are lucky because they had more time with Dad.” I looked at him, so small, so vulnerable. I told him he deserved a father figure in his life and asked what he’d want. (Help me find that guy for you, I thought. If I can, I will.) His reply was quick: “Someone who will throw a ball with me, who isn’t always busy.”

His comment may or may not have been a direct zing at me, but I felt it. I was truly sorry I didn’t have more one-on-one time with him. I was feeling pulled in three directions. He needed a dad. I needed a partner.

That person materialized a few weeks later at one of Jensen’s soccer games.

I spotted Arthur on the sidelines, taking photos. Something about him seemed familiar. Later, I’d realize that he resembled my late husband—same lean build, strong angular features. But at that point I wasn’t connecting the dots; I just felt a pull. A mutual friend introduced us one day on the field, and I learned that he was separated, with one son.

At the last game of the season, Arthur took a group photo and emailed it to the parents. I wrote back thanking him. He replied by asking me out. I felt that click, the combination of attraction and curiosity. He was smart, funny and understanding (he’d lost his dad at six). Before dropping me off after dinner, he’d park



Minority report

He knows how to swing a baseball bat, but can he wield a blow-dryer? How one husband and father adjusts to life in a world of women **BY JEFFREY KLUGER**

There are a lot of ways to identify a man who's not raising daughters, but here's one of the best: He thinks combing freshly washed girl hair would be fun. It's not his fault that he believes this. He's learned most of what he thinks he knows from shampoo commercials, the kind with obligatory shots of a tortoiseshell comb gliding through a long, dark river of hair, which the model shakes out every now and then, causing it to sway gracefully from side to side.

But there's a lot the shampoo commercials don't tell you, as I learned after I had my two daughters, who inherited my wife's dark, flowing, gorgeously thick Latina hair. They don't tell you how long it takes to rinse the shampoo out of that lustrous hair, for instance. Or how even then, the comb—plastic, not tortoiseshell—will get caught in a tangle every time you move more than an inch, leading to howls of pain and fretful squirming, which makes the exhausting 10-minute

job turn into an even more exhausting half-hour one. And that's for just one of the girls; then it's a literal lather, rinse, repeat for the other. So no, Mr. Man Who's Not Raising Daughters, combing freshly washed girl hair is not as much fun as it seems.

I came to parenthood naive in the ways of the girl. I grew up with three brothers and no sisters, which means that I arrived at middle age without ever having lived with girls under my roof—and then suddenly had two of them, not to mention a wife. That put me in a decided gender minority, and that, in turn, required a bit of adjustment.

Certainly, any man raising only girls will tell you that NFL Sundays are not what they used to be. Did my first daughter, Elisa, show any interest in the game I grew up loving? No, she did not. Did she nonetheless have a favorite team? Yes, she did—the Broncos. “Because they're orange.”

The toys are something of a struggle, too. Maybe other men had heard about the scourge of the Polly Pocket doll, but I surely hadn't. And if they also knew what it was like to try to put a tiny rubber shoe on Polly's tiny plastic foot, they were keeping it a secret, the better to mock the men who had daughters after they did.

And as for challenges posed by the clothes the girls themselves wear—say, the physics of tights? If you haven't spent your life putting them on yourself, it's harder than you think to stuff the chubby leg of a resistant toddler into the things so that the foot of the child actually aligns with the foot of the garment before you give up and tell yourself that socks will be just fine with a skirt today because yes, it's 24 degrees outside, but really, it's a dry cold.

My wife had a different strategy in these situations, which she always called—oh, what was the word? Ah, yes: patience. She'd distract that same resistant toddler with a song or game until the job was finally done. I'm told it works—but those reports are, as scientists put it, merely anecdotal.

It's easy to say that the compensations that come along with all this are rich and real, and they are. So my girls may never watch a football game with me, but when Elisa, as a preschooler, woke up from her Sunday afternoon nap, she'd come out to the living room, find me lying on the couch watching whatever football

game was on, climb up on top of me and fall back to sleep. Even now, a decade later, I miss those 30 warm, sleepy pounds on my chest.

More revealingly, there is the upside of Polly Pocket and her ilk, which I would experience every time my younger daughter, Paloma, would appear with a box of the little dolls and say, “Play with me.” She did not, as I soon found out, actually mean play with me. What she meant was, Sit with me, be present with me, be there in case I want to ask you something or show you something, but say nothing otherwise, since it’s enough that we’re in the room together.

That’s not at all the kinetic way I played as a child and is not the restless, get-it-done way I live as an adult. But alone with Paloma and Polly, I did not have the option of action. So I would stay very quiet and watch Paloma’s hands and face as she dressed her dolls and positioned them just so and sometimes moved her lips slightly in secret conversation while I would try to figure out what was going on in her Wurlitzer of an imagination. Observant stillness, once learned, is not entirely lost—and can come in handy.

Colleagues and friends, after all, are not so different from toddlers at play. We all give clues to what we’re thinking with the flick of an eye, a tightening of the mouth, the uneasy twisting of a napkin. I’m no poker player when it comes to reading giveaway tics, but the girls did give me a deeper understanding of how we unconsciously semaphore all the time and a greater sense of empathy for the signalers.

There are, too, the noisier moments with my daughters: their rapid-fire, high-speed communication. Not for the girl—or my girls anyway—the shrug and grunt of the 10-year-old boy. Silences are to be filled with words, and when the fusillade comes from both daughters at once, I dare not go into shutdown mode, hearing but not processing, because make no mistake, there will be a quiz.

So listening became a skill I had to practice, and one I’ve come to enjoy in other settings, like parties. And when that listening involves my asking questions—and

paying attention to the answer!—well, who knew there was so much to learn?

I’ve been struck, too, by the entertainments my daughters like, particularly their TV choices. There is, say, *The Saddle Club*, an Australian series about girls attending a riding academy and learning lessons about getting along. There is also *H2O*, another series from Australia, about three high school girls who turn into mermaids every now and then—and learn lessons about getting along. There is *Dance Academy*, about a group of girls taking dance lessons who, in the process . . . you see where this is going.



GIRL POWER The writer flanked by his two daughters, Elisa, 14 (left), and Paloma, 12, after a dinner party at their Manhattan home this past Christmas.

It’s no surprise that these are not shows I would have chosen had I not lost control long ago of the 50-inch flat-screen TV that I researched so painstakingly and priced so carefully and brought home with the intention of actually watching on occasion. And they are surely not the choices I would have made when I was a child.

But there is a certain allure to the shows, and the pleasure my daughters take in watching them gives me a glimpse into what they’re learning to value. The go-to strategy for conflict resolution among my boy peers when I was growing up was either to ignore the problem or, when necessary, to thrash it out—and I carried the scratches and bruises and, once, even the bite mark to prove it.

Girls are more inclined to sort things out, something I always knew in an academic way but understand better as I watch my

daughters download those gentle lines of social code. It would be way too much to say *The Saddle Club* has changed the way I live my own life, but I do increasingly value finding routes to problem solving that sidestep conflict entirely and head straight to the less bloody negotiating table.

Most remarkable for me has been watching as Elisa, now 14, crosses the line from girlhood into full, pyrotechnic adolescence, with all the swoony, confused boy craziness that implies. It was a phenomenon I witnessed only at a mystified distance when I was 14, trying to puzzle out girls’ seeming shift from interest to distance, flirtatiousness to coolness. It’s only at home, when I observe the deeper cycling behind that behavior—giggleness and giddiness, caution and aversion—that I begin to understand what so long ago looked like teasing and inconstancy.

All these tours of the world of the girl have left their mark on me, but on occasion my daughters have made reciprocal border crossings to my side of the gender divide. Not long ago, Elisa and I finally had something like the shared football experience I’d been longing for as a parent when we visited the new and spectacular MetLife Stadium, home to the New York Jets and Giants. It’s a place I’d been keen to see since it opened its doors in

2010, and I was happy to have the opportunity.

Alas, the draw that night was not football but the boy band One Direction, whose pictures cover my daughter’s wall and fill her Twitter posts. And the stadium, which is usually packed with 80,000 roaring football fans, was instead filled with an equally hyped-up crowd of adolescent girls.

It was not, surely, what I imagined my first visit to that great football coliseum would be. But my leaping, cheering, happy child thrilled to it—and through her, so did I. The evening was her own little Super Bowl, and with apologies to the pre-daughter me, that experience will stay with me a lot longer than the real game ever could have. ☉

JEFFREY KLUGER is editor-at-large at *Time* magazine, reporting principally on science. He is the author of nine books, including *The Narcissist Next Door*.

G R E A T L A K E



LAKE BELL

IS HOLLYWOOD'S NEW TRIPLE THREAT.
SHE ACTS. SHE WRITES. SHE DIRECTS. AND SHE'S NOT SHY ABOUT MAKING WAVES
IN THE MALE-DOMINATED FILM BUSINESS

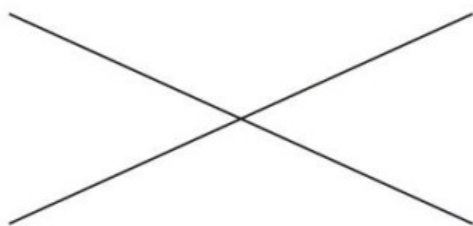
BY
**MARGOT
DOUGHERTY**

PHOTOGRAPHED BY DAVID SLIJPER × STYLED BY TINA CHAI



DEREK LAM
wool coat, silk
blouse and trousers;
DEREKLAM.COM.

BEFORE



SHE

had a baby last October, Lake Bell couldn't understand why some women gave up their careers to be full-time moms. "I admit I had judgment toward that way of life," she says, "but that judgment has completely left me. I am 1,000 percent empathetic toward women who want to do that." At 36, Bell is a besotted mother. Her daughter's name, Nova, is laser-cut on her leather iPhone case, the handiwork of her husband, Scott Campbell, a well-known tattooist and fine artist. A wide gold band she wears with her wedding ring is also inscribed with a flowing *Nova*—a Mother's Day gift, again the work of Campbell. Her sleeveless black turtleneck, which falls just shy of her dirndl skirt and cuts in at the shoulders to reveal salmon-pink bra straps, has shadow stains of the avocado that Bell fed Nova for lunch before leaving her Los Angeles home (the couple also has a place in Brooklyn). "I'm sorry I'm late," she apologizes when we meet, "but I didn't want to rush her."

Devotion to Nova notwithstanding, being a stay-at-home mom "is just not for me," Bell says. Clearly. Since the release of *In a World . . .*, a 2013 movie she wrote, directed and starred in, she's been piloting a career juggernaut. A family drama with a sure and subtle infusion of humor, *In a World . . .*, named for the phrase that opens so many movie trailers, tells the story of an aspiring voice-over actress (Bell) who finds herself in competition with two legends: her dad (Fred Melamed) and a smarmy soy-White

Russian drinker (Ken Marino). While the movie showcased Bell's wry comic delivery and highlighted the bias that women still face in the workplace, its larger impact was to establish her as a skilled storyteller and filmmaker. The *New York Times* called it "smart, generous and altogether winning" and praised Bell's critical eye. The Sundance Institute gave her its prestigious Waldo Salt Screenwriting Award.

"She's such a good actress, and a beauty, but now people are starting to see Lake as an accomplished director and writer, too," says Megan Mullally, who costars with Bell in *Childrens Hospital*, Adult Swim's wildly inappropriate sketch series that references flatulence and Cyrano de Bergerac with equal aplomb. "She's a thinker and a creative original. She has her own voice." Along with playing the hospital's Dr. Cat Black as if she were a soap actress playing a medical professional, Bell occasionally directs the show. "They always give her the episodes that are the most impossible to pull off, because she can do it," Mullally says. "She's fast and efficient and extremely organized."

**"TO STRIVE
FOR
PERFECTION IS
DANGEROUS IN ANY
RELATIONSHIP —
WITH YOUR HUSBAND,
WITH YOUR CHILD,
WITH YOUR CAREER.
TO BE IMPERFECT IS
HONORABLE."**

All handy qualities, given Bell's current slate: Right now she's streaming as Donna, the sexy-hippie counselor in Netflix's *Wet Hot American Summer: First Day of Camp*, costarring Amy Poehler. Her thriller *No Escape*, with Owen Wilson, opens this month, and in November she has the sweet romcom *Man Up*, poised to be a go-to date movie this fall. "I like to be the reason people make out," says Bell with a laugh. She plays Nancy, a single Londoner—with a flawless accent, according to U.K. reviews—whom her costar,

Simon Pegg, mistakes as his blind date. Director Ben Palmer knew little of Bell before she read for the part. "She's so funny and gorgeous," he says. "She's got that Diane Keaton thing. She's not one of those unreal Hollywood actresses."

Her next project, directing the indie film *The Emperor's Children*, based on Claire Messud's best seller, is a New York story of relationships that orbit a silver-haired intellectual played by Jeff Bridges. And lest she have a minute to spare, Bell is working on draft 30 or so of her own script, a comedy about marriage called *What's the Point?* "I tend to juggle a lot," she says.

Given the workload, it's understandable that Lake suggested a reflexology session to kick off our interview. But when we're shushed in the spa's waiting room for whispering, we opt for crossing the street and settling into a French café. She is an easy communicator, considering questions, leaning in when she speaks, gesticulating expressively. She always wanted to act, she says: "I was super precocious." After the divorce of her parents—her mom, Robin Bell, is an interior designer whose projects include rooms in the White House and Camp David, and her dad, Harvey Siegel, is a real estate developer—Bell and her mother eventually moved from New York City to Vero Beach, Florida. On weekend plane trips between her parents' homes, she observed the flight crew delivering the air-safety tips and felt they "could punch it up. I was like, 'Hey, I've got a couple of notes. Could I just jump in there?'"

With some persuading, the crew gave her the mic. She was 12.

An early obsession with accents and dialects was fueled during a stint as an exchange student in Paris and became an academic focus when Bell attended drama school at Rose Bruford College in London. After graduation, she moved to L.A. and landed some notable parts—as James Spader's love interest on *Boston Legal*, Cameron Diaz's bestie in *What Happens in Vegas* and Alec Baldwin's second wife, the one he cheats on with Meryl Streep, in *It's Complicated*. »



MAX MARA camel hair coat; 312-475-9500. **HIROTAKA** 10k yellow-gold earring with black diamond and pearl; **HIRO-TAKA.COM**. Bell's own ring. For prices and links to products, go to more.com/wheretobuy.



Then she won the role of Rachel on HBO's *How to Make It in America*, a short-lived series about a group of twenty-somethings finding their groove in New York. When the script called for Rachel to get a tattoo, the producers suggested Bell have an image temporarily drawn somewhere discreet, so that it would require minimal upkeep. "But I'd never had a tattoo and wanted to live vicariously through my character," she says. "So I waged a campaign to have it visible." The day of the shoot, she met Campbell, who'd been hired to ink the image, at his Brooklyn shop. "It's 6 AM, no makeup, curlers in my hair," she says. "I walk in and see this guy, and I'm like, Are you kidding me? I did not expect him to be smoking hot."

Campbell, whose clients include Jennifer Aniston and Marc Jacobs, knew only that he was "drawing something on a girl with a funny name" and had a noon flight to Moscow, where he was running a marathon. "I'm not naturally a tart," says Bell, "but suddenly the thought of having the tattoo in a more delicate area was enticing." Just below her bikini line seemed about right, and as Campbell drew a short stack of pancakes (a nod to a plot point on the show), she talked about herself "in such an open and disarming way," recalls Campbell, "I looked at her like she'd pulled a rabbit out of her ear."

Casual emails ensued, but when Bell learned he had a girlfriend, "all jets cooled," she says. "I'd been in therapy long enough to know when to walk away."

Months later, Campbell was single and asked her to a Broadway play. "I sort of pretended I lived in New York, even though I lived in L.A., so I had to get to New York really quickly," she says. Campbell picked her up at her brother's Manhattan apartment on his Ducati. By the time they reached the theater, both hesitated to go in. "I wanted to talk to him," she says, "not spend three hours not talking to him." He plucked a nickel from the ground and tossed it. Heads, they'd see the play; tails, "we'll give the tickets away," she remembers. Tails. They bequeathed their fancy seats to some grateful passersby and headed into the night. On the next Valentine's Day, Campbell, whose artwork includes intricate sculptures made from dollar bills, gave Bell a jar of nickels that were tails on both sides.

"Lake's always been the kind of person who could take anything on and get it done," says Rob Corddry, who knows Bell from *What*

MORE WORDS

WITH

LAKE BELL



MY NUMBER-ONE RULE WHEN STRIVING TO ACHIEVE MORE IS . . .

EXERCISE RESTRAINT.
MY PRODUCTION COMPANY IS CALLED
MORE FILMS BECAUSE I LEAN
TOWARD WANTING MORE. BUT MY
MANTRA IS RESTRAINT.
THOSE TWO CONCEPTS PROVIDE A
LITTLE BALANCE.

IF YOU COULD START OVER, WHAT WOULD YOU DO MORE OF?

MEDITATION. WHEN YOU
OPERATE AT A SUPERHIGH RPM,
YOU HAVE TO FIND THOSE MOMENTS
OF QUIET AND CLARITY.

MORE WOMEN SHOULD . . .

TAKE CHANCES—BE EXTRAVAGANT IN
THEIR CAREER CHOICES.

WHAT IS MORE IMPORTANT TO YOU TODAY THAN IT WAS 10 YEARS AGO?

PRIORITIZING MY PERSONAL
LIFE OVER MY PROFESSIONAL LIFE.

MORE PEOPLE SEEK TO AGE GRACEFULLY. WHAT'S YOUR ADVICE?

DON'T BE AFRAID.

HAIR: JOHNNIE SAPONG AT JED ROOT;
MAKEUP: MAI QUYNH USING LANCÔME AT STAR-
WORKS ARTISTS; MANICURE: ASHLIE JOHNSON
AT THE WALL GROUP; PROP STYLING: THE OWL
AND THE ELEPHANT STUDIO; TAILOR: ETERI
YUSUFOVA FOR LARS NORD STUDIO; PRODUCTION:
ANDREA CAHIGAL AT PORTFOLIO ONE

Happens in Vegas. "But after she met Scott, she seemed to lose all fear. She busted out."

In summer 2013, Bell and Campbell married in New Orleans. Their dogs, Texas and Margaret, preceded the bride down the aisle, and Corddry officiated. The reception was "the most phenomenal, decadent, sweaty, hilarious, messy party," Bell says. Red roses ruled, from her bouquet to arrangements that, at her insistence, mixed buds with decaying blooms. "Scott and I enjoy the beauty in imperfection," she says. "You can't be perfect at everything. To strive for perfection is dangerous in any relationship—with your husband, with your child, with your career. To be imperfect is honorable."

"Lake is a force of nature," Campbell says. "I can speak all day about her physical attributes, but the hottest thing about her is the passion she brings to her work." She's especially deft at propelling unconventional narratives with a humanity that transcends the topic. In Bell's quirky and confident 2011 short, *Worst Enemy*, *Saturday Night Live* alum Michaela Watkins stars as a sad-eyed woman who gets stuck in a full-body girdle made, according to its peppy infomercial, "from the elasticized fiber of equine vital organs." Just 13 minutes long, the movie is poignant, funny and insightful about body image. It became Bell's calling card as a director. "Lake had a vision," says Watkins. "She knew exactly what she wanted."

Women make up about 14 percent of Hollywood's directors, and only a fraction of those have worked on a top-grossing blockbuster. Bell isn't particularly interested in changing the math. "If I campaign to direct some humongous studio picture, it will take me years," she says. "And that takes away from the five other projects I want to write and direct and make with my friends. To me it's just not as sexy as making what you want with the people you want and not having to operate in fear. No creativity is ever birthed through a canal of fear."

She intends to continue acting, writing and directing but seems especially happy at the helm. "It was always a concept that I was going to direct," she says, "but you don't know until you're in the trenches. When I got there, I thought, This is a game changer. I love the teamwork. I love the camaraderie. OK, I'm home." ☺

BELL HAS CREATED a short film just for you. For details, go to This Month at *More*, page 8.



AUDRA wool dress with silk organza collar; AUDRA OFFICIAL.COM. TIFFANY & CO. 18k white-gold pendant with diamonds; TIFFANY.COM. FRED LEIGHTON iron ring; 212-288-1872. OPPOSITE: MM6-MAISON MARGIELA cotton button-down dress; 646-664-1655.



PHOTOGRAPHED
BY
RENÉ
&
RADKA

+

STYLED
BY
JONNY
LICHTENSTEIN

+ **HEAVEN SENT** +

A STARK COLOR PALETTE AND MAJESTIC SHAPES
ARE HALLMARKS OF THIS FALL'S NEW
MINIMALIST LOOK. ACTRESS **ANGELA SARAFYAN**
EMBRACES THE SERENITY OF SIMPLICITY



STELLA MCCARTNEY wool top and trousers; 212-255-1556. **FRED LEIGHTON** iron ring; 212-288-1872. Vintage collar; **EARLY HALLOWEEN**. OPPOSITE: **FENDI** leather dress; FENDI.COM. **FRED LEIGHTON** silver-topped yellow-gold ring with blue enamel and diamonds; 212-288-1872.







RACHEL COMEY leatherette dress; RACHELCOMEY.COM. **STELLA MCCARTNEY** pumps; 212-255-1556. OPPOSITE: **DONNA KARAN NEW YORK** cotton and wool dress with organza peplum; DONNAKARAN.COM. **ROLAND MOURET** leather boots; 212-249-2008. **FRED LEIGHTON** gunmetal chain and silver-topped yellow-gold pendant with amethysts and diamonds; 212-288-1872. Vintage collar; EARLY HALLOWEEN.



ANGELA SARAFYAN is playing show-and-tell with the contents of her purse. Though she portrays an android engineered to perfection in HBO's greatly anticipated sci-fi series *Westworld*, the actress is clearly more of the unplugged type in real life. Out of her Furla bag come a public-library card ("I'm there a couple of times a week," she says, almost apologetically), a pair of "fun" glasses to complement the "grandma" ones she usually wears and a wooden fountain pen. "This I love," she says, scratching a dot of dry ink off the metal nib, "because it slows me down when I'm journaling and forces me to think."

Sarafyan's driver's license says she's 32, but something about the heavy-lidded blue eyes and Sophia Loren profile gives her a throwback quality. Her clothes do, too. Today she's wearing a short black trench over a sleeveless thrift shop dress. "I've been mistaken for a foreigner," says Sarafyan, who was born in Yerevan, Armenia, but moved with her family to Southern California at age four. Early promise as a ballet dancer and classical

pianist gave way to acting by high school. Her credit list is rich with Magdas, Tashas and Oksanas, but her break-

through role was as the Egyptian vampire Tia in 2012's *The Twilight Saga: Breaking Dawn*. "The anxiety level of dealing with a cultural sensation like *Twilight* was something I'd never experienced before," she says, "but I grew up a lot from it."

+ Sounds as if her evolution is continuing. "I've always been an introvert, always the outside-looking-in type, but when I get on-stage, I'm expressive," she says. "Acting gives you permission to do things that would get you into trouble in real life."

+ In *Westworld*, which premieres in 2016, Sarafyan plays the ideal female specimen opposite Anthony Hopkins and Evan Rachel Wood. + "The quirky girl I can do, but I don't think of myself as hot," says Sarafyan. "I don't go to parties. I'd rather be reading. The hot girl takes practice. So every day I tell myself, 'OK, walk as if you're hot. Talk as if you're hot. Think Marilyn Monroe. Brigitte Bardot. Womanly women.' Eventually, it just kind of comes to you." —**DAVID HOCHMAN**

MM6-MAISON MARGIELA cotton button-down dress; 646-664-1655. OPPOSITE: **NARCISO RODRIGUEZ** wool coat; NEIMAN MARCUS FOR SIMILAR STYLES. **NARCISO RODRIGUEZ** knit turtleneck and wool pants; **BARNEYS** FOR SIMILAR STYLES. **FRED LEIGHTON** silver chain necklace with Edwardian rock crystal; 212-288-1872. For prices and links to products, go to more.com/wheretobuy.



HAIR: DEYCKE HEIDORN AT L'ATELIER NYC; MAKEUP: RIE OMOTO FOR THREE AT SEE MANAGEMENT; MANICURE: GINA EDWARDS AT KATE RYAN INC. USING CHANEL LE VERNIS NAIL COLOUR IN ORAGE; PRODUCTION: NATHALIE AKIYA AT KRANKY PRODUKTIONS. LOCATION: LONG ISLAND GOLD COAST MANSION.

**WANT TO KNOW
MORE ABOUT HOW TO
WEAR THIS TREND
AT EVERY AGE? TURN
TO PAGE 92.**

X

DIANA VREELAND
parfum in *Outrageously
Vibrant*; BERGDORF
GOODMAN.COM. OPPO-
SITE: MICHAEL KORS
COLLECTION *bonded
cashmere embroidered
pullover and poplin
sleeveless shirt*; 866-709-
5677. MM6 - MAISON
MARGIELA *cotton blend
handbag*; 646-781-7852.

X



x
**SCARLET
FEVER**
x

x
CRIMSON,
CARDINAL,
FLAME,
RUBY,
TOMATO,
CLARET.
THIS BOLD,
FIERY
HUE DATES
BACK TO
CAVE ART,
AND ITS
POWER
ENDURES
TODAY

x

PHOTOGRAPHED BY
PAUL JUNG

STYLED BY
JONNY LICHTENSTEIN





X

CHRISTIAN LOUBOUTIN
suede sandals; 212-395-
1884. OPPOSITE: FENDI
technosilk fringed coat;
FENDI.COM. SUTRA
black-gold earrings with
rubies and diamonds;
SUTRAJEWELS.COM. JOHN
HARDY silver and red
sapphire rings; JOHN
HARDY.COM. OPI Infinite
Shine 2 nail lacquer in
Can't Be Beet!; ULTA.COM.

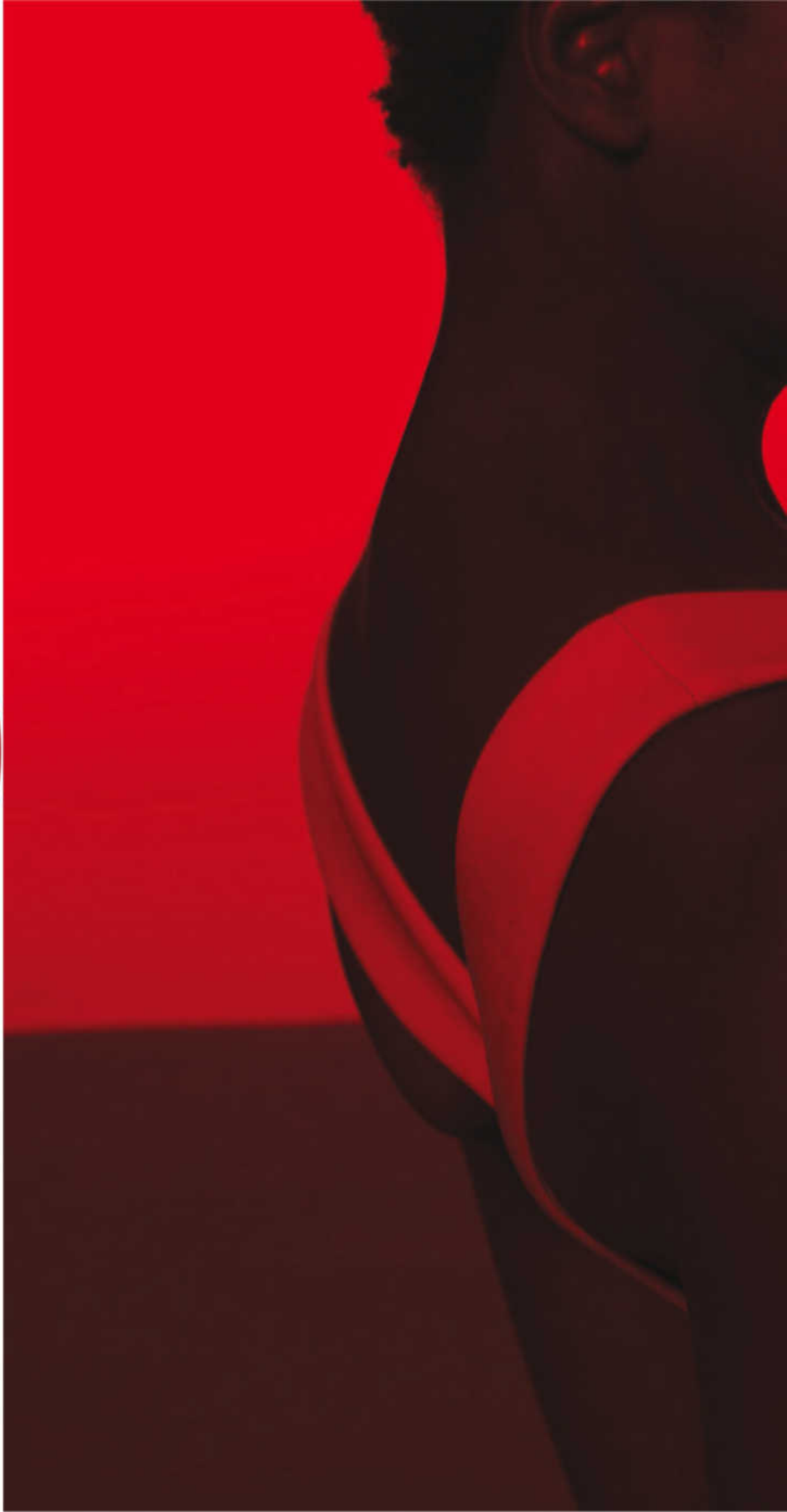
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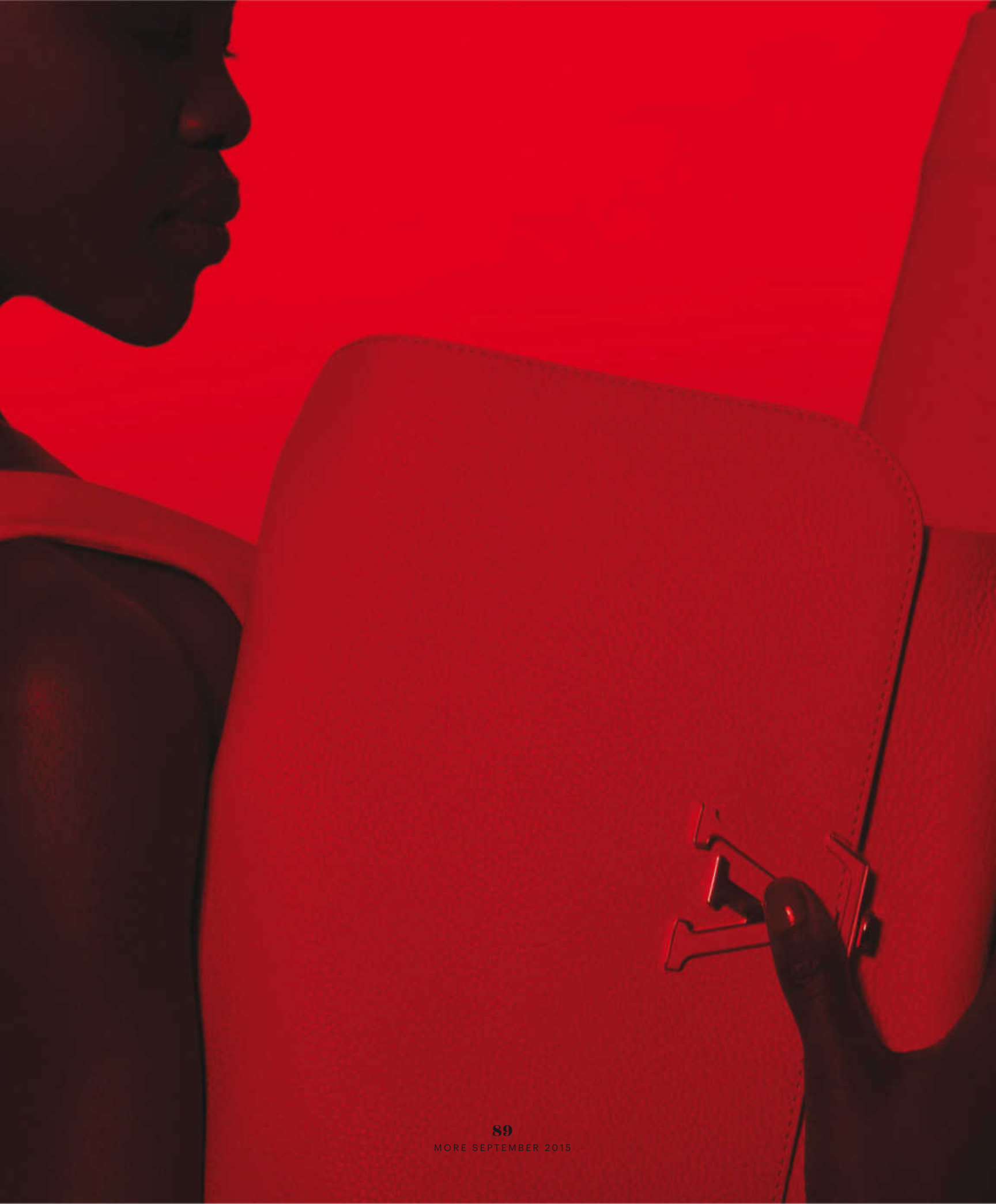


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COVERGIRL *Queen* collection lipstick in *Paint the Town*; **DRUGSTORES**. **VICTORIA BECKHAM** tank dress; **VICTORIABECKHAM.COM**. **LOUIS VUITTON** calf-leather handbag; **LOUIS VUITTON.COM**.

X







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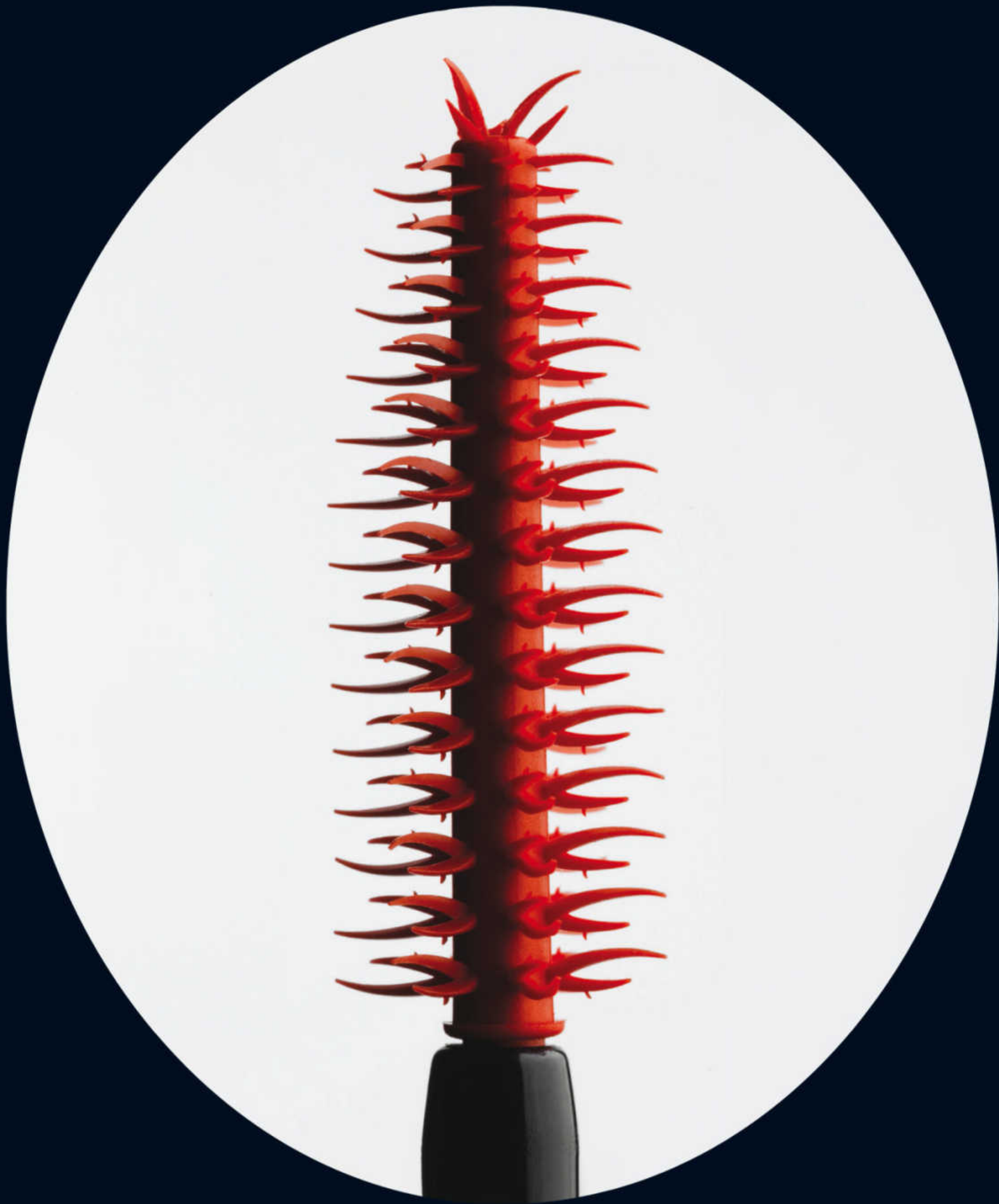
HALSTON HERITAGE
wool coat and asym-
metrical gown with belt;
HALSTON.COM. OPPOSITE:
NARS *Audacious mas-*
cara in Black Moon; **NARS**
COSMETICS.COM. For
prices and links to prod-
ucts, go to [more.com/](http://more.com/wheretobuy)
wheretobuy. ©

X

HAIR AND MAKEUP:
SANDRINE VAN SLEE USING
DIORSHOW AND ORIBE HAIR
CARE AT ART DEPARTMENT;
NAILS: MAYUMI ABUKU US-
ING DIOR VERNIS AT RONA
REPRESENTS; PROP STYL-
IST: SONIA RENTSCH; CAST-
ING: ALINA ZAKAITE; MODEL:
ATONG/TRUMP MODELS

X

**WANT TO KNOW
MORE ABOUT HOW TO
WEAR THIS TREND
AT EVERY AGE? TURN
TO PAGE 92.**



HOW TO WEAR IT

BY SUSAN SWIMMER

30s



TOPSHOP UNIQUE

1_

1_ FUR This is your decade to experiment with color and texture, and faux fur is a perfect way to do it. **YES:** a short faux coat in a muted color (left), which you can wear over jeans, a floral peasant dress or a suit. **NO:** real (serious) fur. **MAYBE:** faux-fur boots. **NEVER:** faux-fur bag.



DONNA KARAN

2_

2_ GOLD Your thirties are a time for fun without troubling yourself to always look appropriate or polished. **YES:** intricate beading, sexy cutouts, sheer inserts and slinky shapes (or all of the above, left). **NO:** anything bulky. **MAYBE:** mixed metals, whether in shades of gold (rose, yellow) or even silver. **NEVER:** subtlety.



PRABAL GURUNG

3_

3_ RED If a night of karaoke and tequila shots still sounds appealing, then this is your go-for-it shade. Fitted or flowy, get your red on. **YES:** brights such as cherry or tomato (left). **NO:** ladylike dresses and skirts that verge on prissy. **MAYBE:** red paired with unexpected colors like loden green, purple. **NEVER:** red satin.



CÉLINE

4_

4_ MINIMALISM You may think this look is a bit serious for your mortgage-free days. But clean classicism can act as the calm counterpoint to your multicolored, print-laden style storm. **YES:** Try it in an accessory, such as a stiff boot or a slouchy, unadorned bag (left). **NO:** on a first date. **MAYBE:** for your next job interview. **NEVER:** paired with florals.

40s



DRIES VAN NOTEN

1_

1_ FUR If you're concerned that you have too hectic a life to embrace a glam trend like fur, guess again. **YES:** (a) when it's faux, and (b) when it's done in a sporty incarnation, like a long-haired, waist-length version (left). **NO:** fur paired with heavy embellishment. **MAYBE:** a fur vest. **NEVER:** wearing real and faux at the same time.



BOTTEGA VENETA

2_

2_ GOLD Because girls' night out happens, and it deserves a little glimmer. **YES:** an accessory (gold platform shoes paired with flared high-waisted jeans; gold stretch boots to wear with skirts, left). **NO:** at a PTA meeting. **MAYBE:** a lamé caftan for that romantic weekend getaway (note to self: Plan it). **NEVER:** gold nails.



ALTUZARRA

3_

3_ RED The color is a classic, but don't you dare add it to your wardrobe in a ho-hum or traditional way. Now is the time to stretch yourself, fashion-wise, and build a wardrobe with individuality. **YES:** red leather (left) in a sheath or a pencil skirt. **NO:** another (boring) cardigan. **MAYBE:** fringe! **NEVER:** red pumps.



JIL SANDER

4_

4_ MINIMALISM You need clothes that are versatile and, *ahem*, camouflaging. Sleek simplicity makes these pieces the new workhorses of your wardrobe for day and night. **YES:** layering (a dress over pants, left; a tunic over a long pencil skirt). **NO:** overly boxy shapes, military accents. **MAYBE:** Mix in a pop of bright color. **NEVER:** Pile on the jewelry.

YES, NO, MAYBE, NEVER: THE BEST FALL CLOTHES AT 30 / 40 / 50 / 60

LOVE THE TRENDS YOU'VE READ ABOUT THIS MONTH? HERE'S HOW TO WEAR THEM

50s



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4_

1_ FUR Now's the time for the sophisticated look of black faux, with added points for unexpected design details (left). **YES:** a belted version (hello, waistline), which you can cinch with a self belt or (style upgrade) with a leather belt of your choosing. **NO:** vintage. **MAYBE:** a coordinating hat. **NEVER:** patchwork fur.

2_ GOLD The kids are (finally) away, and it's time for Mom to play. **YES:** longer lengths (chic, classy), especially in a bias-cut dress (left). **NO:** gold paired with any bold color (red, cobalt, green). **MAYBE:** gold on gold (skinny slacks and a filmy gold blouse; a gold-threaded pencil skirt and gold V-neck knit). **NEVER:** too loose, too tight.

3_ RED Break out of basic black and go bold, whether you're conquering a board meeting or cocktail with friends. **YES:** fabrics with structural integrity, in separates like jackets and high-waisted slacks. **NO:** red embellishment. **MAYBE:** nude or metallic accessories. **NEVER:** red hosiery.

4_ MINIMALISM Now is the time to embrace the unadorned. **YES:** lighter colors, such as taupe (left), heather gray and winter white. Mix shades and don't worry about matching. **NO:** paired with dark lipstick. **MAYBE:** a statement coat with a dramatic collar detail. **NEVER:** minimalism mixed with anything remotely hippie.

60s



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3_



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1_ FUR Embrace it in accents (we're mad for fur collars and stoles thrown over wool coats, and we also adore cuffs, left). Or try a longer-length fur coat in a saturated color like burgundy, emerald or navy. **YES:** short-haired varieties that won't bulk you up. **NO:** bomber jackets (too kicky). **MAYBE:** worn with leather (pants or skirt). **NEVER:** white fur.

2_ GOLD Nothing beats glowing skin, but short of walking around with a lit candle beneath your chin, framing your face with gold is best. **YES:** a metallic-threaded top (left), which pairs nicely with flowing slacks (you own black; how about winter white?). **NO:** leopard print. **MAYBE:** for evening. **NEVER:** poolside.

3_ RED Been there, done that, you say? Not so fast. Red is a classic color, and this fall there are many shades to choose from. We especially like the darker hues (almost verging on burgundy), which you can anchor with black (left). **YES:** red accents (piping, linings, buttons). **NO:** head-to-toe red. **MAYBE:** red jeans. **NEVER:** red patent leather.

4_ MINIMALISM Update your everyday style, amplify your weekend, chic-ify your travel look. Get the fit right (body conscious but not tight). **YES:** classics like A-line skirts and tunics (left). **NO:** maxi length. **MAYBE:** a long vest that you can layer over everything. **NEVER:** with nude hose. ☹



ON NAILS: CHRISTIAN DIOR
nail polish in Palais Royal
(\$27; DIOR.COM); ON EYES:
BENEFIT COSMETICS *Roller*
Lash Mascara (\$24; BENEFIT
COSMETICS.COM).

BY
GENEVIEVE MONSMA

PHOTOGRAPHED BY
HANNAH KHYMYCH

BEAUTY

WHEN LESS IS MORE

GET READY TO PARE DOWN YOUR ROUTINE—AND LOOK PRETTIER. AN EASIER, MORE NATURAL AESTHETIC, PROMINENT ON FALL FASHION RUNWAYS, IS A TREND WE'RE ALL RALLYING BEHIND.

BUT ONE CAVEAT: "LOW MAINTENANCE" DOES NOT MEAN "GIVE UP." SO WHAT'S THE LEAST YOU CAN GET AWAY WITH WHILE STILL SPORTING GORGEOUS HAIR, MAKEUP AND NAILS?

HERE, YOUR MINIMALIST MANIFESTO



LUMINOUS MAKEUP



MAKEUP IS taking it easy. Specifically, the look is healthy and luminous, not ghostly pale and matte-lipped as in the past. “Fashion is influenced by the times, and we live in a very health- and fitness-oriented society right now,” says Trish McEvoy, makeup guru and creator of the popular eponymous cosmetics line. “That’s why we are seeing so much athletic-inspired clothing. And, of course, when we wear more casual clothes, the face has to match.”

In the case of makeup, “casual” translates to “invisibly enhancing,” says McEvoy. “Think of Spanx for your face. You are just taking what you already have and shaping it up.” At the Sonia Rykiel show, for example, Lucia Pieroni, makeup creative director for Clé de Peau Beauté, perfected models’ skin, groomed their brows and added a touch of sheen in places, such as the tops of the cheeks, where light naturally reflects off the face. When asked why this look is especially good for the *More* reader, McEvoy explained, “It will transform you into the best version of yourself while still making you completely recognizable.”

To look undetectably made up rather than simply unimproved:



2

BRIGHTEN UP

“**WE ALL FADE** with age. The aim is to restore the coloring we used to have,” says McEvoy. No matter your complexion, dab a pink or bronze cream blush on the cheekbones and layer a sheer rose gloss on lips. Finish with a bit of highlighter or luminizer on the browbone, the tops of your cheekbones and just above the bow of your upper lip. We like **STILA** *Convertible Color in Petunia*, which suits all skin tones (\$25; SEPHORA.COM); **FRESH**’s *Sugar Tinted Lip Treatments* (\$23; FRESH.COM); **NARS** *Illuminator in Copacabana* (\$30; SEPHORA.COM); OR **CHARLOTTE TILBURY** *Wonder Glow* (ABOVE, \$55; NORDSTROM.COM).



What’s great
about a more natural style
is that it’s not chasing
youth (that shouldn’t be the
goal anyway); it just
allows you to look like a well-
pulled-together version
of yourself.



1

GET EVEN

“**STARTING WITH** skin that’s uniform in tone is important. It makes you appear polished even if you don’t wear any other makeup,” says Diane Kendal, Lancôme’s lead makeup artist at the Jason Wu show, which sent practically barefaced models down the runway. Kendal advises adopting a fresh approach and using an extra-light touch: Begin by applying the sheerest foundation you’re comfortable with—or one of the new blur creams, which obscure imperfections with light-diffusing pigments rather than actual color. Next, use concealer under the eyes and beside the nose, the most common areas of discoloration. Last, apply a thin layer of eye-shadow primer to your eyelids. “This evens out the tone there and camouflages any ruddiness, which is common with age,” says McEvoy, who adds that the goal is to look as though you simply “got a great night’s sleep.” Try **CLÉ DE PEAU BEAUTÉ** *Radiant Fluid Foundation* (\$125; CLEDEPEAUBEAUTE.COM), **GIORGIO ARMANI** *Luminous Silk* (\$62; GIORGIOARMANIBEAUTY-USA.COM), **YSL** *Touche Éclat Blur Primer* (ABOVE, \$52; YSLBEAUTYUS.COM) and **URBAN DECAY** *Eyeshadow Primer Potion* (\$20; SEPHORA.COM).



3

INTENSIFY YOUR GAZE

THE EYES HAVE it. That is, they create a focal point on your face; without it, you can appear washed out. At Prabal Gurung, Kendal dotted fine-tipped black pencil eyeliner along the upper lash lines so that it was hardly visible before wiggling a few coats of mascara through the top lashes. “This brings subtle definition to the eyes,” says Kendal. Optional: Pencil or powder in and comb your brows to camouflage any areas that have thinned. Try **TRISH MCEVOY** *Classic Eye Pencil* (LEFT, \$24; TRISHMCEVOY.COM), **LANCÔME** *Définitions Mascara* (\$28; LANCÔME-USA.COM) and **ANASTASIA** *Perfect Brow Pencil* (\$23; ANASTASIABEVERLYHILLS.COM).



“THE BACKLASH AGAINST the elaborate manicure has already begun,” says Michelle Saunders, celebrity manicurist for Essie Cosmetics. Saunders, who worked with designers Alexander Wang and Carolina Herrera to create nail looks for their fall 2015 shows, says the new manicure mantra is “Mother Nature knows best.”

So what does this new, understated nail look like? Try these tips on for size.

1

COME UP SHORT

“RIHANNA OR Heidi Klum can wear long, glamorous nails, but it’s not practical for most of us,” Saunders says. Trim or file your tips so they end at the same point as your nail bed, and mirror their shape at the top to the natural curve of your cuticle. If your cuticles are deep and round, you can sport a rounder tip; if they’re straight across, squarer nails will look better on you.



2

CHOOSE A NEW HUE

“THE DEFINITION OF NEUTRAL has expanded,” says Deborah Lippmann, creator of the self-titled polish line. “Now it includes earth tones, plums, mauves and browns.” To give your less flashy fingertips extra flair, use glossy rather than matte versions—and fear not, chips show less on neutrals (even shiny ones) than on reds. Some low-key lacquers we love are **LIPPMANN’s** *Undressed collection* (SHOWN ABOVE IN BARE IT ALL, SKIN DEEP AND FLESH FOR FANTASY) and **ESSIE’s** *Frock ‘n Roll* (\$9; ESSIECOSMETICS.COM), a shimmery brown.



3

GO BUFF

CND

BUFF IS BACK! Your dad’s old go-to nail look is rising in popularity again. Need a re-fresher? First, grab a buffing file. Remove any lacquer you may be wearing. Using the rough side of the buffer, gently abrade the surface of your nail. Then use the smooth side to give your tips a shiny finish. Last, rub oil or cuticle cream into your cuticles and apply hand cream. Try **CND Girlfriend Buffer** (LEFT, \$12 FOR FOUR; AMAZON.COM), **SPARITUAL Cuti-Cocktail** (\$17; DERMSTORE.COM) and **HAND MD Daily Hand Renewal** (\$28; QVC.COM). »





AS WITH MANY of the good things in life (see: artfully styled cappuccino foam, ABBA and Swatch watches), we have Europe to thank for the casually coiffed look, “which was bursting on European runways,” says Danilo, Pantene’s celebrity stylist. Its appeal crosses not just continents but generations (and hair types!): Everyone from Brigitte Bardot to Beyoncé, including Gwen Stefani and Natalie Portman, has sported some variation of bedhead to beautiful effect.

The trend is also a welcome break from the labor-intensive styles that have been trendy until now. “We’ve been stuck in a rut of either flawlessly blown-out hair or carefully crafted beachy waves,” says Harry Josh, John Frieda’s international creative consultant. “While beautiful, these looks take a lot of work. Thankfully, we’re seeing more simplified strands, as we did in the understated ’90s,” but not as grungy. We’re talking ’dos that require little more than a rudimentary knowledge of hairstyling and a perfunctory blow-dry (known in the business as a “rough dry”) at best. Phew.

Here are four tips for mastering “I just woke up this way” hair:



2

DON'T SCRIMP ON STYLING PRODUCTS

ONE OF THE new “air-dry creams” or a dry shampoo should be in almost every woman’s arsenal. You can scrunch the former into damp hair and let it dry au naturel into loose waves. On second-day hair, you can work dry shampoo into roots to sop up oil and produce a lived-in but still-styled texture. We like **BUMBLE AND BUMBLE** *Don't Blow It* (ABOVE, \$30; BUMBLEANDBUMBLE.COM) and **SALLY HERSHBERGER** *24K Supreme Stylist Voluminous Dry Shampoo* (\$32; SEPHORA.COM).



The goal of “undone” hair is to be chic, not fussy. Messy knots are a yes, ballerina buns a no. For definition, part the hair before pulling it back. And for night, a nice pair of earrings won't hurt.



3

SCALE BACK ON SHAMPOOING

NOT ONLY will this prevent your color from fading and avoid exacerbating dryness, but it will also help natural scalp oils to tamp down frizz (a by-product of the aforementioned rough dry). On days when dry shampoo isn't cutting it (day three, perhaps?), Danilo advises using a cleansing conditioner rather than a traditional shampoo when you shower. It's heavy on emollient ingredients yet won't weigh down hair. Try **PUREOLOGY** *Strength Cure Cleansing Condition* (ABOVE, \$34; PUREOLOGY.COM).

4

TRY AN EASY UPDO

YOU DON'T HAVE to wear your hair down to look done. Low ponytails and loose braids—a grownup option even for those with collarbone-length or longer locks—were big on fall runways earlier this year, at shows such as Michael Kors, Naadam, Dior, Carolina Herrera, Derek Lam and Proenza Schouler. But if you do it up, don't overdo it. “The difference between a gym bun and a chic knot lies in the accessorizing—and the attitude,” says Josh. “Rather than scrape your hair up into a bun on top of your head in a scrunchie, create a clearly defined part first, then pull your hair back—and put on your best earrings.”



PHOTOGRAPHED
BY
PETER HAPAK

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MOST OF US WOULD LIKE TO BELIEVE we can see past **RACE, GENDER, SEXUAL ORIENTATION**, etc. But new American Bar Association president **PAULETTE BROWN**, who has spent her life fighting for diversity and fairness, wants all of us—including herself—to look deep inside for the subtler stereotypes that could color our thinking.

WOULD YOU PASS THE TEST? BY LISA MILLER



EVERYTHING IS CHAOS in Paulette Brown's suburban New Jersey home when I visit on a slushy weekend between snowstorms. Last year, dreaming of a saner, more manageable life, Brown decided to downsize from the three-bedroom, four-story home in which she had lived for 27 years to a town house in a modest community of winding roads and cul-de-sacs. But then that summer she became president-elect of the American Bar Association, the 400,000-member professional organization whose mission is nothing less than to represent the interests of all the lawyers in the country (a group of people who by vocation argue and disagree) while at the same time "defending liberty and delivering justice," as the ABA website puts it, for the American people. Immediately, her fantasy of the manageable life evaporated. Adding the ABA position to what was already on her plate—her full-time job as a partner in a law firm, her extracurricular work overseeing the fairness of elections in poor neighborhoods, her mentoring of professional women of color and her helping to run the labor and employment section of the New Jersey State Bar Association—meant Brown hasn't really had time to settle in yet. The day of our visit is also the first day she's had to devote herself to what quaintly used to be called homemaking.

As I approach the town house, a large truck is idling by the curb,

the entryway is carpeted with rough brown paper, and deliverymen are crowding the narrow hall. An Australian cattle dog named Faye is wandering about, apparently in search of her dog bed. Presiding over this disorder is one of Brown's oldest friends, Cassandra Miller-Scott, who has come for the weekend to help and is now standing at the sink, washing a mountain of dishes and pots. Brown emerges from the depths of her house wearing ancient sweats, a wool cap and a hoodie. She understands I'm here to see her "real" life—in our previous interview, she was in her office, wearing a suit—and to that end she offers a slice of banana bread that, in the midst of

the madness, she baked last night. It is moist and nutty: banana-bread perfection.

To be chosen to lead the ABA is an honor for anyone, a mark of widespread respect from lawyers of every professional stripe, from local district attorneys to the senior partners of white-shoe firms. (Brown was nominated by a committee, then unanimously elected by the ABA's 550-member house of delegates.) But in selecting Brown, the ABA may also be demonstrating the extent to which American lawyers need her particular skill set right now. Recent public conversations about the limits society puts on female success—not to mention the racial conflicts that have come to a head in Ferguson, Missouri; Staten Island, New York; and Charleston, South Carolina—make it easy to see why the ABA might be proud to install Brown as its leader. The organization does not comment on its selections, but former Detroit mayor Dennis Archer, a past president of the ABA, says Brown has "the background, the experience and the skills as a litigator to merit the support that

was given to her." As Archer attests, Brown, at 64, has already spent a lifetime bringing equality and ethnic and gender diversity to the practice of law—as in-house counsel for *Fortune* 500 companies, as a litigator with her own practice, as a partner in a big firm. When she was chief diversity officer for her firm, Edwards Wildman Palmer, she submitted all the

employees ("from the cafeteria workers to the managing director," she says) to rigorous bias training, having them take tests that elicited revelations and frank talk about the prejudices they never knew they had. (She's now cochair of the diversity and inclusion committee at Locke Lord Edwards, the company with which her firm recently merged.) When Brown herself took the tests, she discovered she had a slight preference for gay people (she is straight) and thinner people. Her sister once accused her of being partial to the latter, and she denied it adamantly at the time. But being aware helps Brown "be a better boss," she says.

A member of the ABA for nearly four decades, Brown helped produce a 2006 study for the organization's Commission on Women in the Profession. The report, titled "Visible Invisibility," deplored the plight of women of color in American firms. But Brown's commitment goes far beyond the printed word. At the New Jersey State Bar Association's annual holiday party, says Ravi Sattiraju, a younger lawyer who runs his own firm and has opposed her in court, Brown can be seen working the crowd, introducing herself to her juniors, offering advice, soliciting opinions and generally making herself available to promote the careers of women and minorities. "She's even willing to share her contacts," says Sattiraju. That is unusual for a senior partner in a big firm, he points out, so "it says a lot about her." Barbara Lee, a colleague and friend in Locke Lord Edwards's labor and employment practices group, has known Brown for several years. "She's a wonderful mentor to younger attorneys, particularly diverse ones," says Lee, who is white. "She tries to make sure they are assigned important work, relevant work. She invites some of them to work on client cases with her. She makes sure they have the resources they need."

Now, as president of the ABA, Brown hopes to address—and start to correct, if she can—the unconscious bias that in her view pervades the profession at all levels. She sees it at law firms, where the proportion of female associates has yet to reach 50 percent and attrition among young black associates is rampant. And at the partner level, where, according to a May report by the National Association for Law Placement, just 7 percent are minorities and just 2 percent are minority women. And even at the law

Are you truly free
of preconceptions
about race, age,
gender, body size,
etc.? Find out at
more.com/biastest.

schools themselves, which admit growing numbers of minorities and women but still overwhelmingly recommend white men for high-status clerkships and jobs.

THE DOG needs to go out, so Brown puts on her snow boots. As we meander the curving streets of the little gated community in which she lives, she talks about “implicit bias,” the idea that every person makes unconscious judgments about other people based on the culture and environment in which they were raised. Implicit bias explains why teachers assume girls should have neater handwriting than boys and why people who’d swear they never make such assumptions might teasingly ask a group of African-American teenagers at a legal lecture whether they wouldn’t rather be playing basketball (a comment Brown once overheard). Implicit bias, Brown continues, may even be why she was recently stopped by the police while driving her Mercedes sports car through this very suburb wearing a sweatshirt with the hood up.

“When the officer came up to my car and I took my hood off, he saw that I was a woman and he was the nicest guy in the world,” says Brown. Her registration, it turned out, had expired, but “I think he stopped me in the first place because he thought I was a black guy,” she says. That the president-elect of the American Bar Association was stopped not five miles from her house presumably for driving while black is in itself stupefying. That she can relate the tale without rancor is astonishing.

Brown has committed herself to fighting such injustices, the ones that most people don’t see, with this kind of equanimity. She is the sort of person who will recommend a minority candidate for a position over a white male one, believing that in her daily actions she needs to do whatever she can to level the playing field. “There are so many rich people who’ve had their own form of affirmative action, you know, for so long that to deny people opportunities—I just don’t think it’s proper,” she says. Brown will represent a small business against a sex-discrimination claim and then use that opportunity to tell her client to take the pinup calendars off the walls. “I’m like, ‘You can’t have that!’” she says, practically screaming.



all sorts of malicious mischief.’ But if you have white kids, it’s ‘Let’s call their parents.’” Brown pauses. If prosecutors could be taught to examine their own reflexive bias reactions, the whole criminal-justice system might move more fairly. “Everybody should have the same kind of opportunity,” she says, “not just to be successful, but the opportunity to make a mistake.”

PAULETTE BROWN may be the first African-American woman to head the American Bar Association, but that doesn’t make her special, she insists. She understands that in some respects her specialness is an accident of history: She is a black woman who ascended to the top of a white, male profession long before most women of any color even considered trying to do so. “I didn’t know to dream it,” she says, “because I didn’t know it could happen.”

Now that it has, she explicitly attributes her success to an ability to remain fundamentally herself in a profession defined since its inception by people who were utterly unlike her. At our first meeting, I asked Brown how she had been able to maintain her sense of self, her equilibrium, for more than four decades in professional environments not entirely hospitable to her. The answer she gave was surprising, for it had nothing to do with her having grown up under Jim Crow (which she did), or the influence of her church, or the justice ideals she learned at her mother’s knee. Brown is, above all, a pragmatist, able to create for herself the life she wants by working within the constraints she’s given. And the key to that is a kind of pervasive frugality. “I’ve always lived below my means so I can keep my voice,” she says. “I need to be able to say what I need to say.”

Brown grew up in Baltimore, the youngest of four children. Her mother was a homemaker, her father a truck driver. Her childhood was organized around two bedrock principles, both reinforced regularly: (1) Always take care of other people, and (2) there is no option but to excel. “Let me just tell you how it was,” Brown explains during our first visit, placing both her hands flat on the large conference table in the Morristown, New Jersey, offices of Locke Lord Edwards, where she’ll continue as a partner

concentrating on employment and discrimination law during her one-year term as ABA president. She looks me straight in the face. “Everybody came to our house. The one thing that my mother always did—no matter what we had, we always gave something back. We always had extra food in case people came by, and that just sort of stuck with me. When I was in high school, my nickname was Mom. I always felt like I had to take care of the world.”

In her family, proper behavior and excellent grades were not rewarded; they were expected. “You only got in trouble if you didn’t bring good grades home,” says Brown, laughing, and her parents’ expectations were reinforced by the college she chose. Howard University, in Washington, D.C., one of the nation’s historically black colleges, instilled in its students a sense of responsibility—they should be leaders in their communities, exemplars of achievement—and Brown absorbed that lesson, becoming the vice president of her sorority, an editor on the college newspaper, president of her junior class. It was at Howard that she first had the idea of becoming a lawyer. She had never met a lawyer in her life or considered becoming one, but both her roommates wanted to be lawyers, and after taking a few political science courses, she was hooked.

For law school, Brown decided on Seton Hall, a Catholic university in New Jersey. It was an unusual choice—the campus was predominantly white and male—but, again, a highly practical one: Seton Hall had given her a full scholarship.

Still, her law-school years were tough. In a class of about 200, there were eight African Americans, and only two of them were women. Beyond the numbers were the attitudes. Until that point, Brown had always lived in environments where people expected her to perform at the highest levels; here, she says, some of her teachers and fellow students seemed to think, based on her race, that she might not have what it takes to succeed.

Though Brown didn’t know the name for it then, she explains now the idea of “stereotype threat”—that a person might begin to believe the disparaging or unflattering things that others say about her. At Seton Hall, Brown faced the threat head-on. She lived alone in an off-campus apartment and says she was too busy studying to pay much attention to any hostility she felt. (And there were,

she notes, some caring professors—“You could hold on to things like that.”) But the bias was gender based as well as race based, she says, and some of it came from her fellow African Americans. When, in her first year, leadership posts came open at the Black Law Students Association, Brown says the young men at the top of the organization went about appointing their friends, also men, to the jobs, without holding elections. Outraged, she fought back. “I’m like, ‘Wait a minute, that’s not how it works. You just can’t treat women any kind of way. You just can’t.’” She became vice chair of the BLSA that year.

E**VER THE** pragmatist, Brown made herself, upon graduation, an expert on ERISA (the Employee Retirement Income Security Act). The federal law, which protects employee participants of corporate benefits plans, had been passed in 1974, and companies all over the country needed lawyers to help them comply. It wasn’t a glamorous specialty, but it had the advantage of being necessary, and, she says, “many people were looking for—I won’t call them chumps, but anybody who was willing to learn and do that kind of work.” Brown’s first job was as in-house counsel at National Steel, in the Wayne, New Jersey, service-center division. Then, after working in-house at a few other companies, she set out on her own. By then Brown’s expertise was employment law: 401(k) disputes, labor agreements, breach-of-contract cases and noncompetes. She did product liability, too, and began to take on civil rights cases (her clients included the East Orange, New Jersey, police). To increase business and expand her reach, she became active in every professional organization she could find—the ABA, at the state and national levels, and also the National Bar Association, a group for lawyers of color. She joined the committees that promoted diversity and professional enrichment, always seeking a leadership role. She also did a stint as a municipal court judge. In other words, Brown was a gritty, hardworking solo lawyer from New Jersey, but among the legal community of color, she was gaining national recognition, says Dennis Archer.

When Brown was in her early forties, however, her priorities changed. “This is going to sound crazy,” she begins. In 1991 she was at a





"IMPLICIT BIAS" explains why teachers assume girls should have neater handwriting than boys. And it may even be why Brown was recently **STOPPED BY THE POLICE** while driving her Mercedes in a hooded sweatshirt.

New Year's Eve party at the home of a psychologist friend who told her about a "nice little boy" in foster care who needed a home. "I always liked children," Brown says, "but I didn't know how to do any of those baby things." Brown met the child, who was eight, and "we bonded instantly," she says. Brown adopted Dijaun, becoming a single mother. "The profile on me was that I was independent and I didn't need as much attention," says Dijaun Brown, now 31 and a kindergarten teacher in Brooklyn. He had a speech impediment and asthma, but he also loved books. "Apparently there was something in there that made her choose me," he says. For the first time, Brown faced the work-life conflicts that have been the crucible of so many professional women's most agonizing life decisions. Her decision to join Duane Morris, a big firm, when Dijaun was a young teen was a characteristically pragmatic one, an effort to claw back some time by divesting herself of some of the administrative work of running her own shop—and to earn the kind of money that might fund a college education.

Brown has read parts of Sheryl Sandberg's *Lean In*, and she met Anne-Marie Slaughter, the former Hillary Clinton adviser who became famous for her 2012 *Atlantic* magazine article "Why Women Still Can't Have It All," when Slaughter came to speak to Brown's women's mentoring group. (See page 56 for an interview with Slaughter about her new book, *Unfinished Business*.) And though Brown finds wisdom in both women's perspectives, she also says, frankly, that the issues for many black women are somewhat different. For example, "women of color usually don't have the luxury of staying home," she notes. As for child care, she adds, "We don't really believe in nannies" or can't afford them. "We rely on relatives," she explains—but not necessarily on husbands, as some of the women in Brown's group pointed out to Slaughter when she came to speak. "I have friends who have the most

CONTINUED ON PAGE 118

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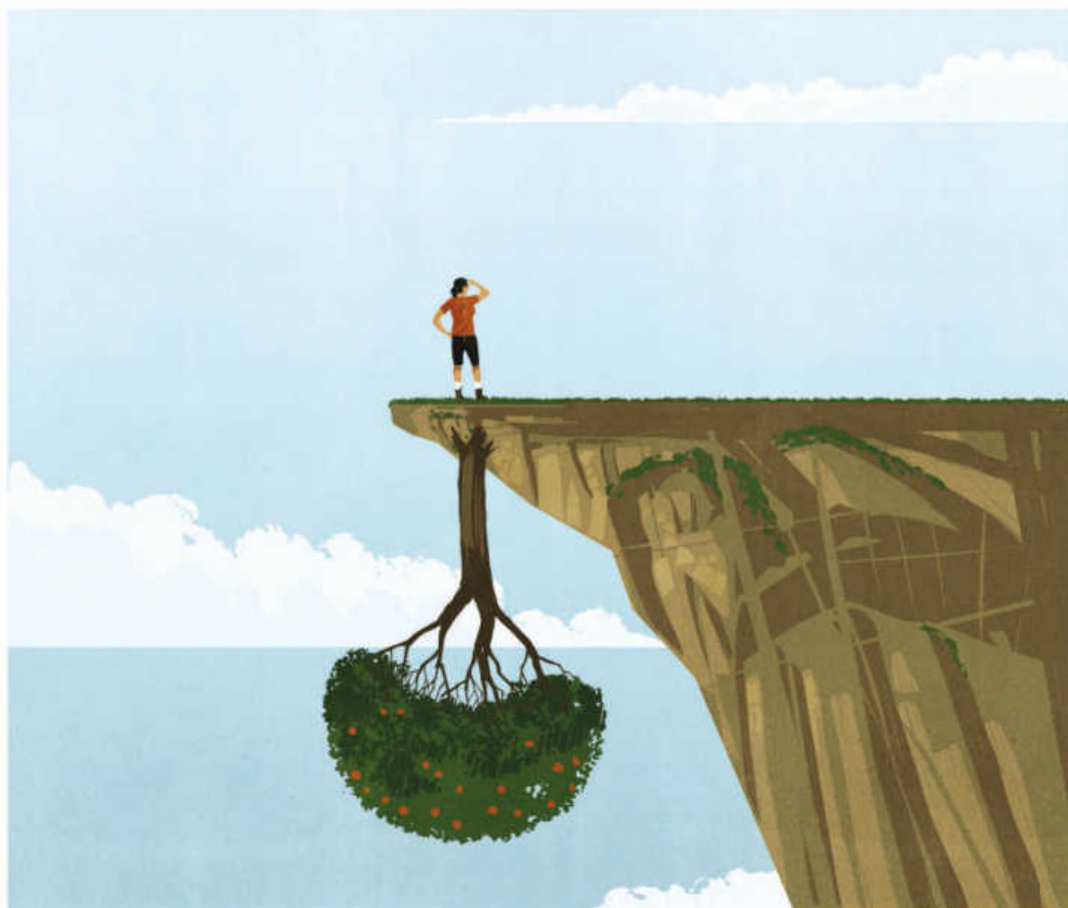
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“I didn’t know I had it in me”

After serious traumas, four women dug deep and discovered how the power of their own resilience could make their lives much more meaningful **BY SHELLEY LEVITT**

WITNESSING a terrorist bombing. Waking up during surgery. Experiencing a near-fatal illness. Though we tend to think trauma irreparably damages the fabric of people’s lives, a growing body of research suggests otherwise. For some remarkable individuals, “traumatic events can be a catalyst for positive change,” says psychologist Richard Tedeschi, PhD. After studying such people with Lawrence Calhoun, PhD, his colleague at the University of North Carolina in Charlotte, Tedeschi named the phenomenon post-traumatic growth (PTG). Those who undergo PTG find that recovering from disaster

brings them gifts: They discover new strengths and a deepened sense of purpose; they’re open to new experiences; their relationships may improve. “The paradox of loss is that sometimes there’s a great deal that’s gained,” says Tedeschi. Recent studies have noted post-traumatic growth among patients with breast cancer, survivors of the 2004 tsunami in Southeast Asia and former American POWs in Vietnam.

Positive change doesn’t happen easily, says Jim Rendon, author of the just-published *Upside: The New Science of Post-Traumatic Growth*. “Post-traumatic growth is driven by

pain and distress,” he explains. “The suffering forces you to recognize that you need to find a different way to move forward.”

People who experience PTG tap into inner strengths they probably didn’t realize they had. That in turn helps them intuitively reach out for the right tools so they can recover. “Sometimes what comes out of ashes is a deeper sense of meaning and mission,” says Anna Berardi, PhD, director of the Trauma Response Institute at George Fox University outside Portland, Oregon.

Here, how four women transformed themselves from survivors into thrivers. »

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RECOVERY TOOL: WRITING

KIMBERLY FINK
PHILADELPHIA

ON Mother's Day, 2011, Kimberly Fink's doctor walked into her hospital room with six residents in tow and told Fink, then 32, that she'd never be able to have a baby. Her abnormal periods and breathing difficulties were caused by a rare and aggressive form of uterine cancer called papillary serous carcinoma, he said. The treatment: a hysterectomy, followed by chemotherapy and radiation.

"I couldn't believe it!" Fink recalls. "My husband and I had just returned from a vacation in Vietnam, a last big trip before we got ready to start a family. I was so full of emotion, I had trouble identifying how I was feeling."

Fink instinctively turned to journaling. "Writing has always been my way to process something that's difficult," she says. "So I poured my heart out, trying to gain insight into why I was having particular feelings." For 45 minutes every morning, she wrote in all capital letters with a black Sharpie. "When I was so weak from chemo that I could barely lift my head, I still wrote," Fink says. "I spent

a lot of time in bed, so writing became a kind of job as well as a way to entertain myself." She wrote about the things she didn't want to burden her family with; she let fly her anger with friends whose complaints about bad traffic filled her with fury; she compiled a list of songs to be played at her funeral. "Writing was a way to gain power over my fears."

Although she didn't know it, Fink's journaling resembled a remarkably effective method devised to help people deal with major upheavals. Nearly 30 years ago, James Pennebaker, PhD, a psychologist at the University of Texas at Austin, created a technique called expressive writing. These were the simple instructions: On up to four consecutive days, write for 15 or 20 uninterrupted minutes about what you felt and thought during the most upsetting experience of your life. About 400 studies used expressive writing, and many demonstrate big benefits, such as helping to reduce cancer-related symptoms, boost immune functioning and improve sleep.

Merely venting on paper doesn't produce these benefits; the writing has to generate a new narrative, what Pennebaker called a

"life-course correction." (For more details, read Pennebaker's 2014 book, *Expressive Writing: Words That Heal*.) Putting emotional upheavals into a story format, with a beginning, a middle and an end, encourages people to give structure and meaning to those experiences. The storywriters develop a greater sense of control, and compared with people who don't work on narratives, they have a clearer idea of what they want the next chapter of their lives to look like.

In Fink's case, she changed careers. A former prop stylist, she decided to launch Treatment, a gift-box service for cancer patients and survivors. Her personal life changed, too.

"I don't want to have gone through this for nothing," she wrote in her journal as her 10-month-long treatment ended. "Can beauty come out of something so devastating in my life?" A few weeks later, she had her answer. She and her husband, Owen, adopted Oliver, now a rambunctious three-year-old. His birth grandmother, a cancer survivor who helped her young daughter with the adoption, told Fink, "I knew if you guys could get through cancer, you could get through anything."

RECOVERY TOOL: EXERCISE

LYNN JULIAN
BOSTON

LYNN Julian woke up early on April 15, 2013, to stake out a prime viewing spot near the finish line of the Boston Marathon. She wasn't a runner herself, but she did know what it was like to go through a grueling regimen of training. In 2006 the actress tripped on electrical cords during a stage performance and fell backward. She spent the next three years in and out of a wheelchair with severe head, neck and spinal injuries. After learning to walk again, Julian shed her cane about a year before the marathon.

At 2:49 PM on the day of the Boston Marathon, Julian, then 36, and her boyfriend, Doug Julian, were cheering the runners when the bombs went off. "Within a few seconds, the flames rose five stories high and smoke rolled over us like a tsunami," she says. Julian suffered trauma to the frontal lobe of her brain that has left her with permanent hearing loss, cognitive impairments—including slowed speech and short-term memory loss—and



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personality changes. “I have trouble reading people’s emotions, so I overreact,” says Julian. “On bad days, I’m short tempered, angry and frustrated.”

In December 2013, Julian made a decision that changed her life. During her weekly support group at the Spaulding Rehabilitation Hospital in Boston, she learned that all bombing survivors who wanted to participate in the 2014 marathon would be given highly coveted marathon bibs. “Everyone else got very excited, but I went into the bathroom and cried,” Julian says. “I felt slapped in the face. When my girlfriends invited me to go skiing or horseback riding, I was always saying no, I can’t do that. Now here was another thing that I couldn’t do.”

Her jealousy and anger gnawed at her all week, and then she came to a conclusion. “I told myself, You’re only going to hurt yourself if you harbor resentment,” she recalls. “So either you’re going to be happy for everyone else, or you’re going to join them in the marathon.” She chose the latter. Too weak to train alongside Team 415 Strong, the survivors’ running group, Julian started walking slowly on a treadmill while holding the sides for support. In February 2014, she joined Team 415 Strong for its Saturday-morning run. Despite near-constant pain in her legs and lower back, she didn’t miss a Saturday after that, rain or snow. “I was always the caboose, the last one to finish,” Julian recalls. Over the next two months, she did increasingly longer runs—12 miles, then 15, 18 and, two weeks before the marathon, a final run of 21 miles.

On April 21, 2014, Julian competed in the mobility-impaired division of the 118th Boston Marathon. “I had panic attacks throughout the race,” Julian says. “The cheers of the crowd sounded like screams to me. Dozens of times I had to squat down on the side of the road, put my hands over my ears and wait until my heart rate and my breathing calmed down. I felt like I was about to puke or pass out. But I had once fought my way out of the wheelchair, and I knew I could fight my way across the finish line.” Julian completed the course in six and a half hours.

Though running in the marathon was a challenge, preparing for it gave Julian a much-needed gain. “When you train for an athletic event, you’re projecting out into the future and saying, ‘I’m not going to be stuck

where I am,’” explains Kevin Becker, PsyD, program director of the Massachusetts Resiliency Center. Julian remains a dedicated athlete; she runs 30 to 60 minutes every day. Exercise, she says, “is my way of saying I’m healthy, I’m strong, and I’m filled with hope.”

RECOVERY TOOL: ADVENTURE

JANICE HOLLY BOOTH

CHARLOTTE, NORTH CAROLINA

IN the fall of 2001, Janice Holly Booth unexpectedly lost a great deal of blood during surgery to remove benign tumors from her abdomen. The surgical team decided to do a transfusion, but in their haste to begin, they neglected to warm the blood. Booth was conscious at the time (because she hadn’t signed a consent form for the transfusion, they had to wake her up so she could give her permission). “I felt the most intense pain, like the marrow in my bones was freezing,” she recalls. “I started convulsing and pleading for help. At one point, I went blind and felt myself leave my body.” She remembers thinking, I have so many things left to do! Once she recovered, Booth, now 55, made a commitment to take two adventure trips a year and live her life, she says, “with the kind of energy and gusto I’d somehow lost.”

Booth had hardly been a watch-from-the-sidelines type of person before the surgical mishap; she rode horses at breakneck speed and took white-water-rafting trips. But over the years she’d had several serious accidents, including a 1996 horseback-riding fall that tore her leg from her hip socket, and she became more cautious. “Every accident became a justification for doing less,” she says. “I was staying in a box where I felt safe. My box might have been a little bigger than other people’s, but I was still in a box.”

After her near-death hospital experience, an “internal shift took place,” she says, “and little by little I became much more capable of navigating ambiguity, fear and discomfort.” Her solo adventures have taken her trapezing, paragliding, dogsledding and zip-lining. She has rappelled Utah’s slot canyons and spent a week galloping across Ireland’s countryside. A couple of years ago, in a harness, she jumped off a 135-foot cliff above Grand Falls Gorge in New Brunswick, Canada. Next up: diving with great white sharks in South Africa. »

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HEALTH

It's possible to emerge from a trauma with a renewed zest for life, says psychologist Becker: "Many people feel they've been given a second chance, and they may want to live their life differently." Booth believes that her adventures give her not just direction but also strength. "I do this stuff because it helps me stay resilient and capable," she says. "It's training for handling the curveballs that life throws at you."

The training came in handy when, at age 50, she lost her job as CEO of the Girl Scout Council in North Carolina. "It wasn't welcome and it wasn't planned, but it created an opportunity for adventure of a different kind," she says. She wrote a guide to adventurous living, *Only Pack What You Can Carry: My Path to Inner Strength, Confidence and True Self-Knowledge*, and forged a new career as a writer, speaker and animal photographer. "I want to stand on the edge of a cliff and have full control over whether I retreat or proceed," she says. "I don't want that decision to be determined by my fear."

RECOVERY TOOL: LOVE OF ANIMALS

TERESA RHYNE
RIVERSIDE, CALIFORNIA

Stepping out of the bathtub late one night, a few months into her treatment for breast cancer, Teresa Rhyne caught a glimpse of herself in the mirror. She was bald, with no eyelashes or eyebrows. Her body was bloated by steroids and covered with red welts; on her breast was a two-inch scar. "Looking into that mirror was my lowest point, the one and only time I thought, I'm not going to be able to make it through this," she says. Then her beagle, Seamus, started to howl, piercingly, while spinning around and around, making it clear that he wanted to head downstairs, where something seemed to be going on.

There, in the kitchen, Rhyne's loving boyfriend, Chris Kern, was sliding a tray of freshly baked cookies out of the oven. Lesson learned, says Rhyne: "Sometimes you just need to focus on the cookies." As she would write in her best-selling 2012 memoir, *The Dog Lived (and So Will I)*, "Cancer has a way of focusing one on what is being lost. It was time for me to focus on what I had."

FINDINGS

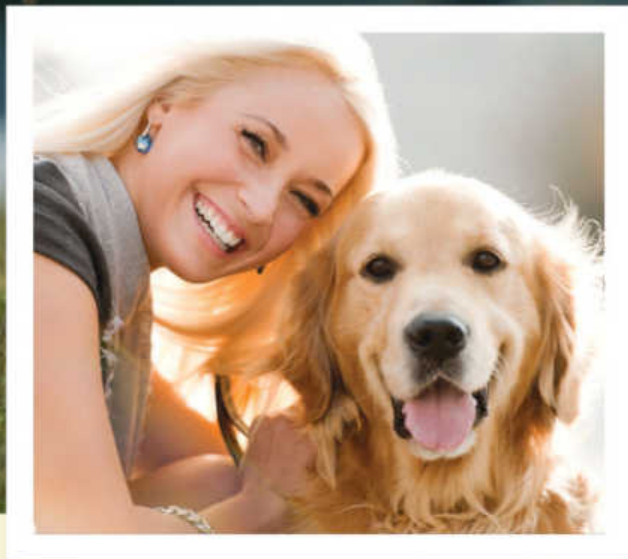
In early 2009, when Rhyne was diagnosed with triple-negative breast cancer, a type that is particularly hard to treat, the 45-year-old, twice-divorced attorney had turned to her beloved rescue beagle for inspiration that cancer could be not only beaten but also survived with grace. Seamus had been treated for mast cell cancer a couple of years earlier, and he'd raced into every appointment at the veterinary oncology clinic in his usual high spirits and eager for green dog bones. "Had I not experienced cancer with Seamus, I probably would have been a lot more frightened," Rhyne says. "His very presence was reassuring. And he kept me going. Whatever's going on with you, dogs still want their routine, they still need to be walked, they still want to jump up and play."

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Seamus would live to the ripe old dog age of 13, and Rhyne would go on to adopt two more beagles. She has become a vegan, a passionate advocate for animal rights and, she says, a far more compassionate person. Chatting with *More* after she returned from a trip to Springfield, Missouri, in which her flight home was delayed nearly 48 hours, she said, "Me before cancer and beagles would have been angry, impatient and demanding. But my beagles have taught me there's another treat out there somewhere. In those two 'lost' days, I finished reading one book and started writing another, caught up on my emails and did some research on best practices in animal-shelter management. All in all, those were some good treats." 🐾

SHELLEY LEVITT is a Los Angeles-based freelance writer. Her last article for *More* was "How Changing My Body Changed My Life" in November.

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Q: My husband started taking Viagra and wants to have sex several times a week. Me? I'd be happy with several times a month. What's the solution?

A: “Often men equate their sense of self and their masculinity with their ability to have and maintain erections,” says clinical psychologist Megan Fleming, PhD, founder of the Sexual Health and Rehabilitation Program at Beth Israel Medical Center in New York City. Taking an erectile dysfunction drug may boost a man's self-esteem, but it may not create as positive an experience for his partner if she feels required to provide sex on demand. Any discrepancy in sex drive can throw a relationship out of whack, and under ideal circumstances, the couple would have talked about their sex life before the husband began taking the drug. But, Fleming adds, it's never too late to start this conversation. While it may be difficult, a woman should tell her partner what she wants and needs, in terms of both frequency and foreplay, and she should listen to what he wants and needs. Fleming is optimistic about the outcome of these talks. “Most couples can work this out,” she says. If you can't resolve differences about the frequency of sex, visit a counselor or therapist who can help you figure out a solution.

Q: My partner and I both suffer from back pain, and we'd like to know if there are any sexual positions that won't aggravate our conditions.

A: “Many couples give up on sex because it makes their backs hurt,” says Canadian kinesiologist Natalie Sidorkewicz. But research led by Sidorkewicz at the University of Waterloo in Ontario has shown that certain positions are probably safe for people with back issues. What's most comfortable is dictated by the kind of problem you have. For women who suffer from “flexion-motion intolerance”—your back hurts when you touch your toes—the best options are spooning and doggy style (the man enters you from the back; ease pressure on your lower back by supporting your upper body with your hands rather than your elbows). Doggy style is also best for men with flexion problems. If you have “extension-motion intolerance”—you get sore when arching your spine backward or when lying on your stomach—your most comfortable position is missionary, with a pillow placed under the small of the back to keep your spine neutral. Men who have this problem do well with spooning or the missionary position; in the latter, they should support their upper body with elbows instead of hands.

Q: Is there anything new in birth control, especially for women like me who have had a child or two?

A: IUDs—small devices inserted into the uterus—are becoming more popular and are particularly favored by U.S. women who have given birth at least once. That's because IUDs are highly effective and long lasting but reversible, and they require no effort once inserted. The latest one, Liletta, was approved in February and is now available. It prevents pregnancy for up to three years by releasing a hormone that inhibits thickening of the womb lining; in tests, Liletta proved 99.45 percent effective, close to the rate achieved by sterilization. The device, which women without insurance can obtain through public health clinics, also helps quell heavy menstrual bleeding. “Liletta is a great option for women who have had children and want birth control they really don't have to think about,” says OB-GYN Carolyn Westhoff, divisional director of Family Planning and Preventive Services at Columbia University Medical Center. —WRITTEN BY JOAN RAYMOND

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CONTINUED FROM PAGE 105 demanding jobs," Brown says. "And their husbands are supposedly 'stay at home,' but the women are still responsible for going to the parent-teacher meetings, taking the kids to the doctor, cooking the food, all that kind of stuff." For Brown, "It takes a village" is not a saying or an ideal but a daily reality. At Dijaun's christening, the front of the church was filled, she says, with godparents and honorary godparents, adults who had agreed to be parent figures in his life. She starts counting. "There are the primary ones, Andrea and Curtis. And there's Gene. There's Joyce...there must've been about 12 or so. Plus my whole family." When in 2001 Brown was working on a trial for nine months, a period that involved lots of late nights and travel, her mother and two sisters took turns living in her house and assuming the post of adult-in-charge.

Most companies are more accommodating to the needs of working parents than people give them credit for, Brown says. When Dijaun was young, she frequently took him to Bar Association meetings as well as to her office, where he'd do his homework. "If school was out, I'd bring him to court. The judges understand that. They do," she says. Balancing career and family, she implies, is a matter of doing what works for you and not asking for permission so much.

"A lot of times women get an assignment, and they'll say, 'My husband is traveling, and I've got to juggle this and that—but I can do it.' Your bosses don't need to know all that. Just find out when it's due and determine whether you can do it. That's it. You don't have to tell them that other stuff, because by the time you get to the point—that you can do it—their ears are closed."

THE ABA PRESIDENCY—a volunteer position—is less a job than a bully pulpit, an opportunity for one lawyer to transmit her priorities to each of her professional peers. The final time I spoke to Brown, it was on the phone. I caught her in Chicago during a moment of downtime between speeches, eating hummus and pretzels. She was just in from St. Louis and on her way to San Diego. She sounded energized. Brown was hoping that the ABA board would soon approve her Commission on Diversity and Inclusion 360, an effort not just to put all the judges and prosecutors in the country through bias training

but also to ratchet up the training for people who've already had some, "to get people to be willing to go on to the next step—that would be a big win." (As *More* went to press, Brown's proposal was approved.) She has also committed to pairing each of the appearances she makes on behalf of the ABA with a visit to a local Boys and Girls Club in order to introduce underprivileged kids to the idea of the law as a profession. She's been to 10 clubs already, she says, and the kids she meets "don't know anything about lawyers; they only know what they see on TV."

In October, Brown plans to hold And Justice for All: A Day of Service, for which she's encouraging all of the ABA's members to contribute their time and expertise to a cause for free. Because apparently it's not just the legal profession's biases that Paulette Brown seeks to rehabilitate.

"The public should know how much lawyers contribute to society," she says. "People don't always have the best opinions of us, and I'd really like to do something to change that. If we could get some good publicity for lawyers, that would make me very happy." ☺

LISA MILLER is a contributing editor at *New York* magazine and the author of *Heaven: Our Enduring Fascination with the Afterlife*.

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WOMEN RUN THE WORLD

THOUSANDS OF WOMEN ENJOYED THE **MORE/SHAPE WOMEN'S HALF-MARATHON** IN NEW YORK'S CENTRAL PARK ON SUNDAY, APRIL 19TH! ON SATURDAY, RUNNERS ENJOYED AN EXCLUSIVE PRE-RACE YOGA CLASS AND SHOPPING AT BLOOMINGDALE'S.



LEFT | Yoga for Runners at Bloomingdale's. **TOP RIGHT** | Race co-hosts Erica Hill and Natalie Morales of NBC's TODAY show along with Ivanka Trump, *MORE* Editor-in-Chief, Lesley Jane Seymour and *SHAPE* Editor-in-Chief, Elizabeth Goodman Artis.

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ON HER UNIFORM “I love clothes, but I’m most comfortable in a perfectly tailored blazer, white button-down shirt and my navy-blue five-inch d’Orsay heels.”

ON WONDER PRODUCTS “At my age, I need brightening! I grew up in California and I was a lifeguard, so I spent a lot of time in the sun. Arcona Brightening Gommage [\$52; arcona.com], an exfoliating mask, has saved me.”

ON HER SIGNATURE UPDO “All seven strands of hair go into a bun every single morning, and that’s it. After I had my son, everything changed. Now I have a whisper of a head of hair.”

ON INSPIRATION “It comes from all places: art, architecture, music, magazines, fabric. And they all feed each other.”

ON AGING “I envision someone coming into my office, putting a cowbell around my neck and ushering me out to pasture. I’m only half kidding! I look at my mom, who is still so engaged with the world [she teaches piano to children], and I think that’s a key to feeling young. Being youthful is more than what it looks like on the outside.”

ON IMAGE “Recently I scrolled through pictures people had taken with me at events, and I was horrified! They’re shooting up at me because I’m so tall, and the lighting is terrible. So I decided to commandeer the selfie! I bought a case with lights [\$45; lumecase.com]; when I hold the camera at the right angle and distance, it makes all the difference.”

ON LIFE’S BIGGEST LESSON “Nothing worth having comes easy.” ☺



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